JANUARY 15, 1940

MUSICAL COURIER

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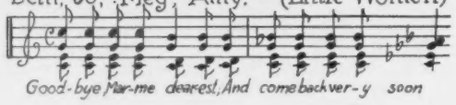

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Herman Devries, Chicago Herald-American,
December 15, 1939.

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MUSICAL COURIER

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Nation's Teachers Urge Neutrality in Kansas City Meeting

Brilliant Assemblage of Notables Heard in 61st Convention Programs—School Heads Confer

By MRS. PAUL C. BARBEE

KANSAS CITY, MO.—With an unsurpassed galaxy of musical luminaries and a record attendance of about 1,300, no more stirring, uplifting event has held the local spotlight in Kansas City than the Music Teachers National Association in its sixty-first annual convention, Dec. 28, 29, 30 at the Hotel Muehlebach. President Edwin Hughes and the organization's directors may feel just pride in the accomplishment of one of the Association's most important purposes, to serve as a stimulus to the convention city and the surrounding territory.

Meeting with the M.T.N.A. in their own annual conventions were the National Association of Schools of Music, the Missouri Music Teachers Association, and the Kansas Music Teachers Association. Other organizations taking part in or represented at the convention were the American Musicology Society, National Federation of Music Clubs, Phi Mu Alpha (Sinfonia), Mu Phi Epsilon, Sigma Alpha Iota, Phi Mu Gamma, Phi Beta, Pi Kappa Lambda and other national units.

Courtesy Kansas City Star

PROMINENT AT TEACHERS' CONVENTION.

Four leading personalities in the Music Teachers' National Association meeting at Kansas City, Mo. Left to right: Edwin Hughes of New York, pianist and president of the M. T. N. A.; Jewel Bethany Hughes, who played with her husband in the Poulenc two-piano concerto with the Kansas City Philharmonic, under Karl Krueger; Dean Donald M. Swarthout, of the University of Kansas, secretary of the Music Teachers' National Association; and Arnold Schönberg, eminent composer and member of faculty at the University of California at Los Angeles, who spoke at the forum on theory. (From a sketch by Dale Beronius of the Kansas City Star.)

President Hughes called the convention to order for its first meeting in the beautiful, large Music Hall of the Kansas City Auditorium on Thursday afternoon, Dec. 28, at 1:30. In his opening address, Mr. Hughes stressed America's opportunity for the advancement of music during the period of the present European war and also gave a short résumé of the progress and activities of the M.T.N.A. during the past year. Men-

(*Continued on page 6*)

Chicago Speeds Year with Special Operatic Hearings

Post-Season Performances Introduce New Casts—Dance Offerings Applauded

By RENÉ DEVRIES

CHICAGO.—The last two weeks of 1939 proved bonanzas to local managers as all of their attractions brought throngs to various theatres and halls. Though sobriety marked the passing of the old year, music-lovers and balletomanes attended *en masse* the performances of La Boheme at the Civic Opera House and of the Ballet Russe at the Auditorium Theatre.

The first of two post-season performances of La Boheme provided an opportunity for further acquaintance with Virginia Pemberton's version of the seamstress Mimi and of hearing André Burdino as Rudolfo for the first time. That Miss Pemberton has made big strides since last heard with our resident company was manifest soon after her entrance, for her delivery of the Mi chiamano Mimi was more potent than before and the sustained B natural projected with brilliance at the close of the first act brought her an ovation. Singing

(*Continued on page 34*)

Photo by Larry Gordon

CELEBRATING THE 10th ANNIVERSARY OF WARD FRENCH

as General Manager of Community Concerts, at a party given in his honor at Essex House, New York, on Dec. 21. The group includes: Igor Gorin, Natalie Bodanya, Hilda Burke, Charles Kullman, John Carter, Frederick Jagel, Helen Jepson, Mrs. Ward French, Miss Peggy French, Joseph Bentonelli, Lucy Monroe, Muriel Dickson, Enya Gonzalez, Lansing Hatfield, Rose Bampton, Lawrence Tibbett, James Melton, Victor Babin, Ward French, Zino Francescatti, Suzanne Sten, Amparo Iturbi, Horace Britt, Leonard Warren, Rosa Tentoni, Kathryn Meisle, Erno Balogh, Emile Baume, Daniel Ericourt, Vitya Vronsky, Marjorie Robb, Mildred Dilling, Bidu Sayao, Arnold Belnick, Ethel Bartlett, Marjorie Edwards, Elizabeth Wysor, Rae Robertson, Robert Virovai, Joseph Knitzer, Risé Stevens, Marcel Hubert and Eyvind Laholm. (Story and additional pictures on page 9.)

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VALENTINE
(A Vocal Teacher to His Love)

TO sing in praise of ladies fair
No pleasure me affords.
Indifferent I to eyes or hair,
But oh! your vocal cords!

Sweet Valentine, your shapely form
Is surely not a sham.
Yet here's the cause *my* senses warm:
Your lovely diaphragm!

No modesty doth me deter
Your virtues to extol.
I simply happen to prefer
Your mighty breath control!

So, please, let no tuition fee
Still homage of this bard,
Who feels that some day you will be
A concert drawing card!

—o—

HOW TO ESCAPE POLICE IN GRAND CENTRAL DISTRICT

SUPPOSE you have just purloined a pair of skis at Andre's Ski Store, which is at 47th St. and Vanderbilt Av. The police are hot in pursuit. This is how you would give them a run for their money. First, use a light running wax to give you speed. Then go east to Park Ave. and duck through Grand Central Building to 45th St., down one flight of stairs, through tunnel to the station. West through the station to tunnel to Roosevelt Hotel. In Roosevelt Hotel, check skis. Then go west one block to Schrafft's and have your usual doughnuts and coffee. That night pick up skis and everything is O.K.

—o—

VOICES FROM THE PAST

Said E. Caruso to Tony Scotti, "They miss us down at the Opry alotti."

"And I think that they'll continue to do so," said Tony Scotti to E. Caruso.

—o—

THE HWYL YOU SAY!

"ORDINARILY, *hwyl* means eloquence and fervour in public speaking. In a more restricted sense, it denotes the musical cadences employed by many Welsh speakers, particularly certain non-conformist preachers* when speaking under the influence of deep emotion or intense conviction.

"This interesting phenomenon is partly physical, partly psychological. Military commands and street cries, for instance, tend to become musical tones, because regular vibrations are more resounding and carry further and are produced with less effort than the irregular vibrations of ordinary speech.

"On the psychological side is the well-known fact that a dignified poetical passage or an emotional appeal cannot be recited without employing a nonconversational tone, and this often resolves itself into cadences which are almost, if not quite, musical."

—*J. Lloyd Williams in "A Dictionary of Modern Music and Musicians."*

* What do you call these people?—Editor, Musical Courier
Hwyl-raisers—Editor, Almanack.

Schang's Musical Almanack

FOR FEBRUARY, 1940, WHICH HATH XXIX DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

FEBRUARY, 1940 **VOL. 1, NO. 2**

1—Th.—*Girls, frame your Leap Year Propositions Now.* Victor Herbert, born, 1859.

2—F. —Fritz Kreisler born, 1875. Jascha Heifetz born, 1901. Jussi Björling born, 1911. *Watch out for Ground Hog!*

3—Sa.—F. Mendelssohn born, 1809. G. Gatti-Casazza born, 1869. Johann Georg Albrechtsberger, a teacher of Beethoven, born 1736.

4—Su.—Albrechtsberger complains to Beethoven's mother that he doesn't practise enough and is ruining his hands playing ball, 1779.

5—M. —Ole Bull born, 1810. Roger Williams arrives from England to open lecture tour in Boston, 1631. Subject: How to win Indians and influence them to give up their real estate.

6—Tu.—Uproar in Metropolitan Opera Buffet, upstate opera fan orders Jello, 1940.

7—W.—ASH WEDNESDAY.

8—Th.—Russian National anthem, Omsk, Sweet Omsk, composed by I. Kleptomaniev, 1970.

9—F. —Alban Berg born, 1885.

10—Sa.—East River frozen over, 1875. A critic's heart thaws, 1975.

11—Su.—Thomas A. Edison, inventor of record albums, born 1847.

12—M. —Abe Lincoln, hero of books and plays, born 1809. *Wanted: A Lincoln Symphony.* First performance of Gershwin's Rhapsody in Blue in New York, 1924.

13—Tu.—Feodor Chaliapin born, 1873. *(Send Valentines Today!)*

14—W.—ST. VALENTINE.

15—Th.—Battleship Maine sunk on too many Daiquiris, 1898.

16—F. —David Mannes born, 1866.

17—Sa.—Marion Talley, 19, of Nevada, Mo., sang Gilda at Metropolitan debut, 1926. 5,000 people were turned away.

18—Su.—Stokowski conducts Philadelphia Orchestra with men sitting in boxes and boxholders seated on stage, 194?

19—M. —Luigi Boccherini born, 1743. Adelina Patti born, 1843. Carl Czerny, keyboard speed maniac, born 1791.

20—Tu.—Pack grips, get out skis or golf clubs. You can leave tomorrow night for a nice vacation over Washington's Birthday!

21—W.—Leo Delibes born, 1836. Yo ho! Off tonight until Monday!

22—Th.—George Washington was born, 1732. So was Frederic Chopin, 1810.

23—F. —Emma Willard, composer of Rocked in the Cradle of the Deep, born, 1787.

24—Sa.—Arrigo Boito born, 1842.

25—Su.—Enrico Caruso, whom all tenors are not so great as, born, 1873.

26—M. —Madison Square Garden bills Schubert Quintet in basketball doubleheader, 1945.

27—Tu.—Perforated postage stamps, the kind autograph hounds don't enclose to cover cost of return mailing, adopted by U. S., 1857.

28—W.—John Alden Carpenter born, 1876. Geraldine Farrar born, 1882. Guiomar Novaes born, 1895.

29—Th.—Gioacchino Rossini born, 1792.

Girls who live alone and don't exactly like it:
Today's the day to pick your match and coyly strike it!

New Code Governs Dealings Between Artist and Manager

American Guild of Musical Artists Signs Agreement with NBC and Columbia Concerts

A new code governing relations between managers and the artists under their management became effective for a large part of the American musical profession on Dec. 28. According to announcement by the American Guild of Musical Artists, Inc., Lawrence Tibbett, president, the agreements signed between it and the Columbia Concerts Corporation and the National Broadcasting Company Artists Service were released from escrow on that day. Ernest Charles, acting executive secretary of AGMA, who recently succeeded Leo Fischer, resigned, stated that his organization had begun signing contracts with independent managers.

The new code provides for reduced commissions for the managers on the engagements booked for their artists, and also "clarifies certain obligations of the managers to their clients that had not been previously standardized." An announcement by AGMA calls the development "the first major step in the organization of the concert field" and "one more evidence of the growing tendency toward closer relationships between artists' organizations and their management."

Not only are the financial arrangements between the managers and their artists reduced to a system, but numerous provisions regulating the services performed by the former are written into this most far-reaching of all agreements yet signed by the musical managements.

Managers' Fees Lowered

Details of the new management fees are as follows:

Commissions on all Community and Civic Concert engagements are reduced from 20 to 15 per cent.

For single radio engagements from 20 to 15 per cent.

For series of radio engagements (more than 3 consecutive broadcasts) to 10 per cent.

Commissions on operatic solo engagements are reduced to 10 per cent.

Artists whose "straight" fees for concerts in other than Community or Civic series are $750 or less, and whose "gross earnings during any year aggregate $7,500 or less," shall pay only 18 per cent manager's commissions, "and if a higher commission has been collected, an appropriate rebate will be made."

The new agreement also extends to artists who receive more than a fee of $750 per concert, and whose gross yearly earnings exceed $7,500, except in the one phase of commissions.

Railroading Allowance

Other details of the code provide for allowances when the fulfilling of the engagement involves unusual expense to the artist. One provision, for example, states that "if an artist is sent to a point more than 250 miles distant from New York, the railroad fare for mileage in excess of 250 miles for himself and his accompanist shall be deducted from the fee of such an artist before the management's commission is deducted."

(*Continued on page* 37)

Photo by Larry Gordon

FRANK CHAPMAN,

American baritone, greeted recently by Postmaster General James A. Farley in the main Post Office Building of New York. Mr. Chapman sang the National Anthem at holiday ceremonies which were broadcast on a coast-to-coast hook-up. Others in the photograph are Postmaster Albert Goldman of New York and James Farley, Jr.

N. Y. Federation of Music Clubs Opens Composers' Contest

The New York Federation of Music Clubs, through Mrs. Edmund H. Cahill, president, announces a statewide contest for original, unpublished compositions, to close April 1, 1940. The contest will have four divisions: the first for a song with piano accompaniment, with secular or sacred text; second, a choral composition; third, a piano composition, and fourth, a composition for violin and piano. Eligibility for the contest requires United States citizenship, either native or naturalized, and one year's residence in the state before competing. Prize winning compositions will have a presentation on the state convention program. The contest is open to the public, it is announced, and requests for official entry blanks with full information should be mailed to Federation Headquarters, 118 West 57th Street, New York City.

Metropolitan Announces Annual Wagner Cycle

The annual matinee Wagner Cycle will open at the Metropolitan Opera House on Feb. 2. Six performances will be given, including The Ring dramas without cuts, Die Meistersinger, and Der Fliegende Holländer. Erich Leinsdorf will conduct the series, which concludes on March 12.

Guiomar Novaes Here

Guiomar Novaes, Brazilian pianist, arrived in New York on Jan. 8 from Rio de Janeiro for a two months' concert tour of the United States.

Mayfield Photos, Inc.

GRACE MOORE ARRIVES

in Dayton, Ohio, for a concert. The Metropolitan Opera soprano was heard in that city on Dec. 28 under the auspices of the Junior League, for the benefit of crippled children in Whitmore Hospital. She is shown with her husband, Valentine Parera.

Hollywood's Finnish Concert Raises Fund Of $6,000 for Relief

Orchestral Program Led by Janssen, with Pauly as Soloist —Devi Dja's Debut

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau

HOLLYWOOD.—An all-Sibelius concert, conducted by Werner Janssen, on Dec. 29 packed the Philharmonic Auditorium to the doors. Finnish war sufferers received the entire gross proceeds, some $6,000, including $375 for the auction of a parchment souvenir program. Janssen's interpretations of the Finnish master's music were indisputably original, and displayed some admirable musicianly values, rising to a peak of interest and attainment in a splendid presentation of the Second Symphony, which had a climax of superb dramatic power. In the items preceding the intermission, he appeared often too immersed in the sound to give full attention to the practical details. From this, The Return of Lemminkainen noticeably suffered, as did The Swan of Tuonela to a lesser extent. The English horn solo in the latter was beautifully performed by Vincent Schipillitti. The Valse Triste was skilfully developed, and the overture, Karelia played to good effect. In conclusion was the popular Finlandia, with the Ellis-Orpheus chorus contributing a distant choir in the middle section.

Rose Pauly was soprano soloist in two groups of songs, given in English, to the efficient piano accompaniment of Arthur Rosenstein, and sung with finesse. Most interesting of the vocal selections were Was It A Dream? and Black Roses.

(*Continued on page* 30)

Brosa to Play New Britten Concerto in N. Y.

LONDON.—Antonio Brosa, violinist, will visit the United States in March to play as soloist with the New York Philharmonic Orchestra, giving the first world performance of a concerto which Benjamin Britten, young British composer, wrote especially for him. Mr. Brosa will also give a recital at Town Hall, New York, on April 8.

His recent activities in Britain include appearances as soloist with Cassado in the Brahms Double Concerto with Malcolm Sargent and the Philharmonic Orchestra at the Queen's Hall. He played the Bloch Concerto with the Hallé Orchestra under Sargent, the Mozart A major concerto with Sir Adrian Boult and the London Symphony Orchestra, the Mendelssohn Concerto at Brighton, and Saint-Saëns' Concerto at Bournemouth. Mr. Brosa was also heard in a London concert with Georg von Harten. H. L.

Coolidge Festival to Resume After 3 Years

WASHINGTON, D. C.—Plans are maturing for the Coolidge Festival at the Library of Congress on April 12, 13 and 14. The only artists announced so far by Harold Spivacke, Chief of the Music Division, are Ethel Bartlett and Rae Robertson, English two-piano team, and the Coolidge Quartet. This will be the first Coolidge Festival since 1937 and it is expected to be one of the most brilliant of the series, notable for the new works and artists it has introduced. The 1940 festival will include five concerts. G. K.

Nation's Music Teachers Urge Spirit of Neutrality

(*Continued from page 3*)

tioning the adamant decision of the American people to stay out of the present European conflict, Mr. Hughes suggested the following slogan for the M.T.N.A. and for all American musicians: "Keep Music Out of the War; Keep the War Out of Music," pointing out the fact that in America thousands of persons from all the warring nations live in peace with one another.

Memorials to Waldo S. Pratt, past president and first editor of the M.T.N.A., who died last year, followed. Karl W. Gehrkens, Donald M. Swarthout and Canon C. Winfred Douglas in short addresses sketched the life and personality of Dr. Pratt, whom many regard as the father of the present flourishing Association.

Pros and Cons on WPA Program

In introducing Earl V. Moore, National Director of the WPA Music Program, Mr. Hughes stated that the M.T.N.A. approved in general the work of this government organization in aiding destitute musicians and in forwarding the cause of music throughout the country through composers' forums, orchestra concerts and the like. Mr. Hughes stated that the only complaint the Association had to make against the WPA was in the administration of the project in certain localities, where music students are accepted for free lessons without any investigation of their financial ability to pay for musical instruction, to the detriment of private teachers, and the placing, in some cases, of alleged incompetent teachers on the WPA Music Program.

Dr. Moore gave a comprehensive address on The WPA Music Program—Plans and Projects, in which he indicated that the objections mentioned were being remedied and that much thought was being given to the improvement and extension of the government's musical activities. He stressed the fact that the WPA Program is an emergency measure and that its objective is its own final liquidation and the turning over of all the projects to private or local agencies.

Schönberg Among Speakers

Arnold Schönberg, the noted composer, who is now a member of the faculty of the University of California in Los Angeles, surprised the audience through the many practical ideas which he broached in his address on How Can a Music Student Earn a Living?

Sir Robert Mayer, Fellow of the Royal College of Musicians, London, England, gave an interesting talk on Some English Musical Activities.

At 4:30 in the afternoon, a reception was given at the Nelson Gallery of Art, one of Kansas City's show-places, to the members of the M.T.N.A. by the Local Committee and representatives of nineteen musical societies. A program was played by the University of Nebraska Faculty Trio: Emanuel Wishnow, violin; Don Lentz, flute; Herbert Schmidt, piano.

Concert by Philharmonic

The Kansas City Philharmonic Orchestra, Karl Kreuger, conductor, gave a complimentary program to the Association at the Music Hall, in the evening of Dec. 28. The remarkable playing of the orchestra under its gifted leader left no doubt in the minds of the hearers that they were listening to one of the finest organizations in America. Edwin and Jewel Bethany Hughes, New York's well-known duo-pianists, were the soloists, giving a vivid reading of Poulenc's sparkling Concerto in D Minor for Two Pianos. The orchestra numbers included the Beethoven Leonore Overture No. 2; the C minor Symphony of Brahms; The White Peacock by Griffes, and the Firebird Suite by Stravinsky. The conductor was recalled again and again by the enthusiastic audience at the close of the program.

Vital Discussions a Feature

The sessions on various subjects began on Friday morning, running throughout that day and Saturday. There were fourteen sessions in all, ranging from Music Education in the Early Years, at which John Thompson presided and spoke and the following also gave papers: Mary Elizabeth Dunlap, State College for Teachers, Indiana, Penna., Edith Lucille Robbins, Lincoln, Nebr., Ian Mininberg, New Haven, Conn., and Louise Robyn, American Conservatory of Music, Chicago; to the session on Musicology, at which Philip G. Clapp of the University of Iowa presided, with papers by Dr. Clapp, A. Pepinsky and Donald Ferguson, of the University of Minnesota, and Hans H. Rosenwald of the Chicago Musical College.

Mabelle Glenn, Director of Music in the Kansas City public schools, presided at the Friday morning session on Music in the Public and Parochial Schools. Short programs were given by the Paseo High School A Cappella Choir, Marguerite Zimmerman, director; and the Westport High School A Cappella Choir, Harling Spring, director. There were addresses by Sister M. Antonine of Rosary College, River Forest, Ill., and George Oscar Bowen, Director of Music, Tulsa, Okla. Peter Tkach, Director of Music, gave an interesting demonstration of choral technique with the Westport High School A Cappella Choir.

At the College Music Session, Warren D. Allen of Stanford University, presided. Papers were presented on various aspects in college music study by Dr. Allen, Archie M. Jones, University of Idaho; Carlyle Scott, University of Minnesota; Benjamin Swalin, University of North Carolina, and E. J. Gatwood, Peabody College for Teachers.

Musical Therapy Described

The general session of Friday morning in the Grand Ball Room was opened with an interesting talk by Dr. Ira M. Altshuler of Detroit on Rational Musico Therapy of the Mentally Ill. Dr. Altshuler has been conducting scientific experiments at the Eloise Hospital in Detroit for a number of years on this subject. His résumé of these experiments aroused great interest.

Alfred Hopkins, architect of Princeton, N. J., who is also an amateur viola player and who studied composition at Columbia University with Edward MacDowell, gave an interesting talk on the analogies of Musical and Architectural Form.

A paper by Eric Clarke, Director of the Concert Project of the Association of American Colleges, on the subject Can Music Teachers be Artists and Educators? was read by Dr. James T. Quarles of the University of Missouri. James H. Fassett, of the Columbia Broadcasting System, New York City, gave an interesting account of What the Radio Is Doing for Serious American Music.

A Symposium on Pitch, led by Max Schoen of the Carnegie Institute of Technology, brought forth scholarly papers by Lloyd Loar, Northwestern University; Christian A. Ruckmick, Chicago; Don Lewis, University of Iowa; and Laurence A. Petran, Peabody Conservatory of Music.

Organ and Choral Session

The latter part of Friday afternoon was given over to a well attended Organ and Choral Session at Grace and Holy Trinity Cathedral. D. A. Hirschler, of the College of Emporia, presided. The subject of the session was The Increasing Importance of the Choral Arts in the American Scheme. Addresses were made by Carol M. Pitts of the New Jersey State Teachers College, and Earl V. Moore. Arthur Poister of Oberlin College gave a remarkably fine program of organ music and the Memorial Boy Choir of the Cathedral, under the direction of Mabelle Glenn, with Edna Scotten Billings, accompanist, sang Mendelssohn's Motet, Hear My Prayer, to the delight of all present.

Annual Banquet

The annual banquet of the M.T.N.A. took place on Friday evening Dec. 29, in the Grand Ballroom of the Hotel Muehlebach, with Dr. Howard Hanson, Director of the Eastman School of Music, as toastmaster and Canon C. Winfred Douglas of Denver, Colo., as speaker. At the speaker's table was an unusual array of musical celebrities. The genial toastmaster introduced them to the assembly in a most felicitous manner. Gales of laughter followed the introduction of Arnold Schönberg as "the man who has made us acquainted with the major triad." After the banquet a musical program was given by Frank Mannheimer, pianist, of London, and the Lombardi Quartet of Kansas City, consisting of Rose Ann Carr Millsap, Nancy Terwilliger Crawford, Mrs. Paul Barnett, and Gladys McCoy Taylor, with Gayle Giles Lovesee, accompanist. Both Mr. Mannheimer and the Quartet were enthusiastically received and encores were demanded.

Canon Douglas gave an illuminating address on The Civic Symphony as an Educational Project. It was news to practically all those present to hear that in Bali the civic symphony orchestra, the *gamelang*, has been in existence time

At Annual Convention of Association in Kansas City

out of mind, and also to be told of the interesting way in which young players are prepared for these orchestras in every community. Canon Douglas stated that in Denver similar methods had been used in the fostering of orchestral playing among school children and grown-ups with excellent results. He urged that such orchestra projects be cultivated all over the country.

Academic Degrees Rouse Controversy

The session on Academic Degrees for Teachers of Musical Skills, on Saturday morning, was opened with an address by the chairman, Theodore M. Finney, of the University of Pittsburgh. Papers by Carl Bricken, of the University of Wisconsin and Walter Hodgeson, Mount Union College, were given, followed by a discussion. The session aroused unusual attention, due to the fact that the growing demand on the part of educational institutions that teachers of musical skills shall hold academic degrees has not been received with universal approval. The recent broadside on the subject of college degrees, fired by Dr. Frederick Keppel of the Carnegie Foundation in his annual report, has added fuel to the flame. Some believe that the demand for teachers with academic degrees creates supermen; others, that it "serves principally to keep up college and university attendance, particularly in summer sessions."

Private School Policies

At the same time in another room a session on The Place of the Private Conservatory in American Musical Life was going on. Rossetter G. Cole, of the Cosmopolitan School of Music of Chicago, read a paper by Allen Spencer, director of the American Conservatory of Music, Chicago, who was prevented from being present by illness. Mr. Cole also presided at the session. The other speakers were Florence Lamont Hinman, Director, Lamont School of Music; Lyman P. Prior, Dean, Jacksonville, Fla., College of Music; and Jeannette Tillett, President, Fort Worth, Tex., Conservatory.

At noon, there was a well attended luncheon, under the auspices of the National Federation of Music Clubs, at which Mrs. Vincent H. Ober, president, presided. Karl Krueger, the speaker, proved himself to be quite as gifted in this capacity as in that of the conductor of the Kansas City Philharmonic. A musical program of four numbers was furnished by the Sovereign Singers of Joplin, Mo., Oliver Sovereign conducting and Mrs. Oliver Sovereign, accompanist.

Musical Forums Held

The Forums on Piano, Voice, and Strings, on Saturday afternoon, Dec. 30, started at the same time in different rooms. Frank Mannheimer presided at the Piano Forum, contributing an address himself, and introducing as the other speakers Egon Petri, noted concert pianist, Sidney Silber of the Chicago Music School, and Hugh Williamson, of the University of South Carolina. The discussion at the end of this forum proved so interesting that no one wished to leave, so that it was necessary to adjourn it to another room.

Homer G. Mowe of the American Academy of Teachers of Singing, New York City, presided at the Voice Forum. Earle G. Killeen of the University of Minnesota, and Musical Courier correspondent, and Walter Allen Stults of Northwestern University, made addresses. In addition, a most interesting film of high-speed motion pictures of the human vocal cords was shown, with explanatory remarks by Mr. Mowe. The film was furnished by the Bell Telephone Laboratories of New York City.

Samuel Gardner, violinist and faculty member of the Juilliard School of Music, New York City, presided at the String and Chamber Music Forum. Waldemar Geltch of the University of Kansas, and Clifford A. Cook of Judson College, Marion, Ala., made interesting contributions to the session, and George Keenan, teacher of instrumental music, Kansas City public schools, gave a delightful demonstration of a beginning violin class, with about twenty children from the city's Public Schools. Mr. Gardner gave the closing address of the session, illustrating with the instrument.

Theory by an Expert

The Grand Ballroom was packed when Arnold Schönberg stepped on the platform to preside at the Theory and Composition Forum. Mr. Schönberg opened the session with an interesting talk on Ear Training Through Composing. This was followed with papers by Karl W. Gehrkens of Oberlin College; Vincent Jones of Temple University; Arthur Bliss, the well-known English composer, and Gardner Read, recent winner of the New York Philharmonic Symphony Society's $1,000 prize.

All of the papers and addresses given at the various sessions will be published in the M.T.N.A. Book of Proceedings, to be issued shortly after the convention.

New Form of Memberships Created

At the annual business meeting, which brought the sessions to a close, reports were heard from the Council of State and Local Presidents, Edith Lucille Robbins and Rogers Whitmore, chairman, and from the following chairman of the standing committees: Howard Hanson, American Music; Theodore M. Finney, Archives; J. Lawrence Erb, Colleges and Universities; Augustus D. Zanzig, Community Music; Rossetter G. Cole, Legislation; James T. Quarles, Literature About Music; Palmer Christian, Organ and Choral Music; Max Schoen, Psychology of Music; and Osbourne McConathy, School Music.

On the recommendation of the Council of State and Local Presidents, a resolution was adopted authorizing the admission of subscription affiliates to membership in the M.T.N.A. This is, in effect, a new form of membership, carrying with it a subscription to the M.T.N.A. Bulletin at 50c and the allowing of such affiliates to become regular members on payment of the balance of the annual dues.

New Officers Chosen

The new officers for 1940 are as follows: President, Warren D. Allen, Stanford University, California; Vice-President, Homer G. Mowe, New York City; Editor, Theodore M. Finney, Pittsburgh, Penna. The other officers remain the same as last year; Secretary, Donald M. Swarthout, University of Kansas; Treasurer, Oscar W. Demmler, Pittsburgh.

The newly elected members of the Executive Committee are Carlyle Scott of the University of Minnesota, John Hofmann, Director of the Cincinnati Conservatory of Music, and Karl Gehrkens of Oberlin College.

Cleveland was chosen as the 1940 Convention City.

The convention was brought to a close on Saturday evening, Dec. 30, with a splendid concert given in Edison Hall by Egon Petri, pianist, assisted by Ilsza Niemack, violinist. A packed house greeted the fine offering of the artists with enthusiastic applause, demanding numerous encores.

Other musical performances of note during the convention included an appearance of the Thaviu String Quartet of Kansas City in a fine rendition of the Haydn G major Quartet, Op. 77, No. 1, and a finished performance by Lucille Wagner, of the University of Kansas, of Carl Preyer's Piano Sonata in E flat, which won the First Award in the 1939 Composition Contest of the National Federation of Women's Clubs.

Council of State and Local Presidents

Preceding the convention, on the morning of Dec. 28, there was a preliminary meeting of the Council of State and Local Presidents, Edith Lucille Robbins, Chairman. The closer unification of State and Local Associations with the M.T.N.A., certification of music teachers, public school credits for work done with private teachers and other subjects were discussed in papers by Margaret E. McNiell, president of the Ohio MTA, Luther Leavengood, past president of the Kansas MTA, Rogers Whitmore, president of the Missouri MTA, Rowena Bishop, president of the MTA of California and Carl Weisemann, president of the Texas MTA.

Local Committee's Work Laudable

The success of the Kansas City convention was largely due to the fine efforts of the General Local Chairman, Mrs. John L. McLaughlin, and Committee Chairmen, Lillian M. Seller, Mrs. A. J. Colt, Opal Martin Larson, Mrs. Victor Seiter, Mabelle Glenn, Mrs. John Thompson, Mrs. Henry L. McCune, Mrs. Tyree G. Newbill, and Charles J. Schmelzer, together with the members of their committees.

Twenty-nine State Music Teachers Associations and thirty-six Local Associations are Organization Members of the M.T.N.A. With the members of these associations and its own national members, the M.T.N.A. now represents a

(*Continued on page 8*)

ANNUAL BANQUET OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION AND THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

at the Hotel Muehlebach, Kansas City, Mo., Dec. 29. At the speakers' table, beginning second from right, are: Samuel Gardner, Mrs. Vincent Hilles Ober, Earl V. Moore, Mrs. Egon Petri, Karl W. Gehrkens, Mrs. Arnold Schönberg, Sir Robert Mayer, Mrs. John L. McLaughlin, local convention chairman; Warren D. Allen; Edwin Hughes, President of the M. T. N. A.; Dr. Howard Hanson, President of the N. A. S. M.; Canon Douglas, Jewel Bethany Hughes, Arnold Schönberg, Karl Krueger, Mrs. Crosby Adams, Egon Petri, and Arthur Bliss.

Photo by Anderson, Kansas City

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Violinist, Who Made Debut as "Wunderkind," Now Mature Artist, Tells of Work with Persinger

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Young Ricci passed through many vicissitudes, and the fact that he played only at intervals, stopping altogether at several periods, may have been a saving grace, in Mr. Persinger's opinion. For a while he studied with Mishel Piastro. Then, until about 1936 he was with Paul Stassevitch. "Roger," as Mr. Persinger calls him, has now been studying with him again for two and a half years.

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"I don't have to go out for lessons for one thing," he relates. His family lives just across the street so that a nostalgic feeling for home never arises. In Rolf, the nineteen-year-old son of his teacher, who also plays the violin, he has a boon companion. Together they go to concerts (Ricci favors particularly the symphony orchestras and the violinists), the movies, take walks, and play ping-pong, which, he says, he can "play pretty well, but not as good as Rolf." They also are heard in duets on occasion, and according to Mr. Persinger, the young virtuoso plays no mean game of chess.

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BEVERLY SILLS,

ten-year-old coloratura soprano, pupil of Edith W. Gaudenzi, photographed with Major Bowes at the recent birthday celebration of Major Bowes' Radio Family. Charming little Miss Sills, known as "Bubbles," appeared on Major Bowes' amateur hour last October, and as a result was selected to appear regularly on the family radio hour. Major Bowes also has presented the soprano in the Rainbow Room.

School Heads Urge Reciprocity

(Continued from page 7)

body of over 12,000 teachers of music in all sections of the country.

N.A.S.M. Urges Reciprocity

Dr. Howard Hanson, president of the National Association of Schools of Music, presided at the important annual meeting in session on Dec. 27-28 at Hotel Phillips and served as toastmaster at the M.T.N.A. dinner Dec. 29, besides being Chairman of the Committee on American Music of the M.T.N.A. One of his deep interests is in musical reciprocity with South America, and for the institution of a scholarship system opening the facilities of North American music schools to South American students of qualified proficiency. Almost 90 per cent of the delegates, representing eighty-five schools, voted in favor of a resolution promoting this policy. The resolution was passed on to Secretary Hull by Dr. Hanson.

Another important resolution by the N.A.S.M. stated the Association's policy toward immigrant musicians. The resolution expressed cordial appreciation of the presence and contributions of foreign musicians and composers of recognized and outstanding ability. In the matter of employment of foreign musicians not falling into the recognized category, the association resolved in favor of competitive standards to be met by Americans and Europeans alike, but in cases of equal merit, as established by those standards, preference to native American musicians was favored.

Enesco to Return to U. S. in January, 1941

Georges Enesco, composer, conductor and violinist, who was forced to cancel his current American tour because of illness, has cabled his managers, Willmore and Powers, that he will return to America in January, 1941, for his annual American tour of conducting and violin recitals.

Richard Moses Joins Office of Annie Friedberg

Annie Friedberg, concert manager, announces that Richard Moses, former manager of the New Friends of Music, will be associated with her office this year and will start on an extensive booking tour shortly.

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Photos by Larry Gordon

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WARD FRENCH CONGRATULATED BY ARTHUR JUDSON, president of Columbia Concerts Corporation.

Among those who attended were:

Josephine Antoine, Rose Bampton, Joseph Bentonelli, Natalie Bodanya, Georges Barrere, Richard Bonelli, Ethel Bartlett and Rae Robertson, C. Eastman Boomer, Walter P. Brown, Horace Britt, Emile Baume, Simon Barer, Victor Babin, John Brownlee, Hilda Burke, Erno Balogh, John Carter, F. C. Copnicus, Mrs. A. G. Cooper, Norman Cordon, Emily Coleman, Agnes Davis, Muriel Dickson, Mildred Dilling, Wilfrid Davis, Henry DeVerner, Humphrey Doulens, Edwina Eustis, Mr. and Mrs. Wilbur Evans, Lawrence Evans, Lawrence Evans, Jr., Johnnie Evans, Daniel Ericourt, Marjorie Edwards, Angna Enters, Calvin M. Franklin, Mr. and Mrs. Ward French, Mr. and Mrs. Robert Ferguson, Mr. and Mrs. Zino Francescatti, Mr. and Mrs. Igor Gorin, Enya Gonzalez, Mr. and Mrs. Marcel Hubert, Mr. and Mrs. Hugh Hooks, Craig Hutchinson, Ernest Hutcheson, Vladimir Horowitz, Mr. and Mrs. Julius Huehn, Mr. and Mrs. Lansing Hatfield, the Ionian Singers, Amparo Iturbi, Jose Iturbi, Arthur Judson, Dorle Jarmel, Helen Jepson, Frederick Jagel, Sydney Kaye, Mr. and Mrs. Ira J. Katchen, Richard Keating, Mr. and Mrs. Charles Kullman, Edward Klauber, Anna Kaskas, Mr. and Mrs. Joseph Knitzer, Pierre V. R. Key, Julius Katchen, Ralph Laholm, Ben H. Lobdill, Mr. and Mrs. Eyvind Laholm, Leonard Liebling, André Mertens, Mr. and Mrs. Burton Morris, Mr. and Mrs. Yehudi Menuhin, Moshe Menuhin, Ronald Marsilia, Nino Martini, Lucy Monroe, Mr. and Mrs. James Melton, Fred Michel, Kathryn Meisle, Mieczyslaw Münz, Ruth M. O'Neill, Helen Olheim, Horace J. Parmelee, Wilfred Pelletier, Lisa Parnova, Marjorie Robb, Medford Runyon, Mr. and Mrs. Jack Salter, Suzanne Sten, F. C. Schang, Boris Sokoloff, Mrs. Amelia Sperry, Joseph E. Stover, Rise Stevens, Walter Szurovy, Mr. and Mrs. Charles A. Sink, Mr. and Mrs. Albert Spalding, James Sauter, Bidu Sayao, Mr. and Mrs. Lawrence Tibbett, Paul Taylor, Reymond Taylor, Rosa Tentoni, Robert Virovai, Rudolph Vavpetich, Vitya Vronsky, Kurt Weinhold, Austin Wilder, Elizabeth Wysor, Leverett Wright, Flora Walker, Arthur Wisner, Robert Weede and Edward Ziegler.

Paul Robeson to Tour Under Metropolitan Bureau

Paul Robeson, noted Negro singer and actor, will make a concert tour of the United States and Canada in October and November, 1940, under the management of the Metropolitan Musical Bureau.

Mr. Robeson is now starring on Broadway in the Roark Bradford - Jacques Wolfe drama with music, John Henry. His recent appearances, singing the American Ballad on the Pursuit of Happiness program, over the Columbia Broadcasting System network, created nation-wide attention.

This will be Mr. Robeson's first appearance on the American concert platform in several years. In the interim he has been fulfilling concert tours in Great Britain and Europe, and has made a number of English motion pictures.

He will be accompanied on this tour by Lawrence Brown, accompanist and arranger. His tour will be supervised by F. C. Schang.

Debuts Distinguish Holiday Recitals in New York

Lina Pagliughi, American Coloratura Soprano, and Paul Makanovitzky, Young Russian Violinist, Among Newcomers —Benefit Concert for Finnish Cause Includes Flagstad, Branzell, Melchior and Tibbett, with Goossens Conducting

After the annual thinning of musical events during the midwinter festivities, the New York halls resumed their usual quota of recitals with the New Year. Among the events of early January was the introduction of a new American coloratura soprano, Lina Pagliughi, who has sung at La Scala and Covent Garden. Paul Makonovitzky, young Russian violinist, trained in Paris, also effected his debut in this country.

An unusual program of the superstellar variety was the benefit concert for Lotta Svaerd, Finnish women's organization, which was held under official auspices and included as soloists Kirsten Flagstad, Karin Branzell, Lauritz Melchior and Lawrence Tibbett, singing singly and in ensemble, with the NBC orchestra, under Eugene Goossens as guest, assisting. Marian Anderson was heard again in Carnegie Hall.

Other recitals during the period from Dec. 22 to Jan. 5 were given by Lucy Brown, Ida Krehm, Ann Chenee, Guy and Lois Maier, pianists, the last-named pair in a two-piano program. The Philharmonic-Symphony String Quartet began a series of programs. Adolf Busch and Rudolf Serkin continued their sonata cycle, and Argentinita and her ensemble gave two dance events.

Lucy Brown Heard in Town Hall

The first performance of a sonata by Muriel Parker featured the Town Hall program on Dec. 22 of Lucy Brown, pianist. The score is extensive, if somewhat slender in content. Miss Brown gave it careful presentation. Six Moments Musicaux of Schubert, Beethoven's op. 110 sonata and items of William Byrd, Gibbons and Handel comprised her list, played with somewhat personal delineation. A friendly audience gave approval to her readings.

Concert for Finnish Fund Enlists Celebrities

The New York public showed its warm sympathy for harassed Finland by crowding Carnegie Hall on Dec. 27 to aid Lotta Svaerd (Finnish women's organization) and pouring about $25,000 into the box office. Single seats sold at prices ranging to $20, and boxes brought as much as $250 each. The audience included innumerable persons of prominence.

The program, largely vocal, had as soloists, Kirsten Flagstad (Norwegian), Karin Branzell (Swedish), Lauritz Melchior (Danish), and Lawrence Tibbett (American). There was also the NBC Orchestra, conducted by Eugene Goossens, who flew from Cincinnati for the event.

The Finnish Minister, Hjalmar J. Procope extended a greeting and thanks. A telegram was read from Herbert Hoover, head of Finnish relief activities in the United States.

Goossens gave kindling interpretations of Sibelius' En Saga and Finlandia, the latter done with electrical effect.

This concert requires no critical yardstick; therefore let it merely be said that Tibbett sang Malotte's The Lord's Prayer (accompanied at the organ by Edward Harris), Defend Her, Heaven (from Handel's Theodora) and La Forge's Hills. The last named three songs had Stewart Wille as accompanist. Edwin McArthur served in that capacity for Mmes. Flagstad and Branzell, and Ignace Strasfogel for Melchior. Mme. Flagstad performed numbers by Grieg, Sinding and Alnaes; Mme. Branzell chose two Sibelius examples, and a folksong arranged by Kuula. The Melchior selections were by Henriques, Heise and Rygaard. At the end, the four vocalists, the orchestra, and Goosens, gave Suomi (Song of Finland) arranged by Frank Black.

A pretty touch was the presentation by nine-year-old Aili Teslof, dressed in Finnish costume, of flowers and wreaths to the artists.

MUSICIANS BETWEEN COURSES

at the Polish Restaurant, New York, included, left to right, Muriel Dickson, Metropolitan Opera soprano; Bruno Zirato, assistant manager of the New York Philharmonic Orchestra; and Nina Morgana, soprano, formerly of the Metropolitan.

Ann Chenee in Debut

A first New York recital by Ann Chenee, pianist, was heard in Town Hall on Dec. 29. The major offering of this native artist was the Chopin sonata in B flat, done with crisp authority and tasteful control of tone. The opening number, a Largo by Vivaldi arranged by Stradal, was an interesting novelty. The Bach toccata and fugue in D minor, in the Tausig version, required slightly broader command of dynamics than Miss Chenee brought to it. It was in modern works, particularly of the impressionist and later schools, that she excelled. These included scores by Debussy, Milhaud and Scriabine. There was also a first-time hearing of a Sonnet by Isidor Achron, who bowed to applause after its performance. Brahms and Schumann were other composers represented. The audience reaction was warm.

Guy and Lois Maier in 2-Piano List

Beautiful piano tone and entire unity, of ensemble characterized the two-piano recital of Guy and Lois Maier in Town Hall, on Dec. 30. The large audience duly recognized and appreciated this, a string of recalls at the close of the Handel-Brahms variations and other works testifying to its approval. Colorful, clear and charming was their interpretation of the Brahms Liebeswälzer (Maier transcription), and boisterous abandon marked their adaptation of Guion's Turkey in the Straw. Five new short character pieces by Homer Simmons made a hit, especially a scherzino and tango, and his closing, humorous Alice in Wonderland pieces.

Argentinita Starts New Year

The first dance recital of 1940 brought Argentinita and her Spanish Ensemble to the Hollywood Theatre in two programs, the initial one on Jan. 2 before an audience which insisted upon repetitions of practically every item on the long list. For both this captivating and intriguing dancer-mime and her associates, Antonio Triana and Pilar Lopez, bring a freshness and vitality to their choreographic presentations that is a breath of the Iberian life before regimentation added a sameness and staleness to such creations.

The company also included Rogelio Machado, able pianistic collaborator, and Carlos Montoya, guitarist, who offered solo items.

Philharmonic-Symphony Quartet Opens Series

The first program of a series by the New York Philharmonic String Quartet, in Town Hall, Jan. 2, was devoted to Mendelssohn, Beethoven and Dvorak. Mishel Piastro and Imre Pogany, violinists, Zoltan Kurthy, viola, and Joseph Schuster, cellist, did a service in reviving the now seldom heard quartet in D major (op. 44, No. 1) of the first-named composer, which has much mellow lyricism of the Mendelssohnian order. It was smoothly played—more so, indeed, than Beethoven's quartet in F minor, op. 95, which seemed to have its dramatic ingredients stressed, though there was loftiness of feeling and tonal refinement in the playing of the *larghetto*. Dvorak's "American" quartet, with folksong suggestions, provided an agreeable finale. The audience was large and enthusiastic.

Marian Anderson Heard Again

Two unfamiliar numbers were listed by Marian Anderson in another of her Carnegie Hall programs, this time on Jan. 2. Griffes' Night Has Fallen and Price's Songs to the Dark Virgin found in her a sympathetic and understanding interpreter and an effective delineation resulted, although the latter item is worthy of no more than passing consideration. As previously, Miss Anderson listed several Schubert items including the Ave Maria, and numerous Spirituals. Kosti Vehanen was again an admirable collaborator.

Busch-Serkin Series

Adolf Busch and Rudolf Serkin continued their third sonata series with a second recital at Town Hall on Jan. 3. A large audience gave enthusiastic applause. Complete unity of expression was evident in Mozart's sonata in A major (K. 526), and in the Schubert Rondo, Op. 70. Particularly in the latter, which concluded the program, was their finesse of phrasing and dynamics and the general flow of line as though one artist were playing. Mr. Busch played the Bach Partita in D minor for violin alone with his accustomed style and taste. The early and seldom heard Beethoven sonata in B flat, Op. 22, was played by Mr. Serkin with such zest, resiliency of tone and keen insight that he was recalled.

Lina Pagliughi Bows

Lina Pagliughi, the American coloratura soprano who has recently returned to her native country after singing for more than a decade in Europe, gave her first Carnegie Hall recital on Jan. 5.

Miss Pagliughi, in her first selection, the Shadow Song from Meyerbeer's Dinorah, gave evidences of artistic singing, an amazing, almost effortless technic and lovely clear tones, particularly in her upper registers. This was further established with the Rossini Una Voce poca fa, which she gave as an encore to the opening piece. Here the coloratura singing especially in the high notes was almost miraculous for purity and steadiness of pitch. In the passages with flute obbligato, expertly handled by the virtuoso flutist, John Amadio, who also played several solo numbers, the instrument hardly seemed a match for the voice. However in songs like Tre giorni son che Nina and the Scarlatti Violette, pieces more in the nature of the chanson or Lied, Mme. Pagliughi did not seem in the greatest accord.

She also sang the Mozart Batti, Batti aria, the Rossini Romanza, Selva Opaca, from William Tell and the Proch Variations. Together with the flute playing, the singing gave off the charm of a concert of former days, serving the best Italian tradition. Nils Nelson was the fine accompanist.

Paul Makanovitzky's Debut

The first American recital by Paul Makanovitzky, nineteen-year-old Russian violinist, who has studied in Paris with Ivan Galamian, took place in Town Hall on Jan. 5. The young artist showed at once a tone of exceptional size and beauty. A rare Mondonville sonata was played with ardor, finesse and refinement. In his performance of two sec-

tions from Bach's unaccompanied sonata in A minor, there was some roughness in bowing and a somewhat less spontaneous spirit. But once he had gained the sensuous melodic pages of the Glazounoff concerto, the warmth and lyrical spirit of the young artist's work showed strong instinct for the instrument. The Schubert sonatine in D major, and works of Paganini, Preger and Stravinsky-Dushkin confirmed impressions that Makanovitzky is one of the most promising talents introduced in recent seasons. Eugene Helmer was the accompanist.

Dance Novelties for Series in Manhattan

New Ballet Theatre Opens First New York Season

The newly formed Ballet Theatre was scheduled to open a three weeks' engagement on Jan. 11 at the Centre Theatre, New York. The world premieres of two works, the Saroyan-Loring "ballet-play," The Great American Goof, and the new Bolm ballet, Peter and the Wolf, to Prokofieff's score, were included in the plans. In addition, Anton Dolin was scheduled to make his American debut as choreographer and leading dancer in Giselle.

Plans also called for the restaging of two Fokine ballets and Mordkin's Voices of Spring by their originators. Heading the company of fifty-six are dancers Bowman, Chase, Conrad, Essen, Golden, Gollner, Howard, Lyon, Montes, Stroganova, Verova, Bolm, Caton, Danielian, Dokoudovsky, Dolin, Dollar, Fernandez, Iolas, Kosloff, Laing, Loring, Romanoff, Shabelevski, Tudor and Varkas. A Spanish unit of twelve and a Negro group of fourteen are also with the company. Alexander Smallens is the chief conductor.

Photo by William Haussler, NBC.

JEAN DICKENSON,

American soprano, has been engaged by the Metropolitan Opera and makes her debut as Philine in Mignon on the afternoon of Jan. 26 for the benefit of the Vassar Club of New York. Born in Montreal of American parents, Miss Dickenson participated in the Metropolitan Opera Auditions of the Air, has been featured artist on the Album of Familiar Music, radio program; been soloist with the Milwaukee Symphony and Little Symphony of Montreal; and sung with the San Carlo Opera, and Denver Grand Opera companies.

Schönberg Advises Students On The Art of Earning a Living

KANSAS CITY, Mo.—Arnold Schönberg, one of the world's leading composer's and the "father of atonality," speaking at the Music Teachers' National Association convention here on Dec. 28, gave some pointers on how a music student can earn a living.

Schönberg opened his talk by expressing admiration for American youth, many of whom support themselves wholly or partly during college matriculation. "Knowledge of human nature is not the only advantage of such activity," he said. "Working as a salesman makes him acquainted with the nature of many goods, with the ways they are produced, shipped and sold." He suggested for the college wage-earner acquirement of some mechanical skill, the understanding of which would open the mind of a student to the appreciation of craftsmanship in art.

Thought Called Universal

"There exist many, many degrees but only one kind of human thinking," he said.

Schönberg also suggested a more direct way to a music student's purpose, that of devoting time expended in earning a living to subjects more closely related to music. "There is no field of human activity for which one has to spend more time than music.

"In former times, it was easier for musicians; being sometimes servants to princes, they did not need to possess much education. It is different today, when education is imperative. . . .

Importance of Calligraphy

"Every musician should possess a good musical handwriting. He should be able to write without errors. These two qualities would make him firstly a good and well-paid copyist, and secondly, a proofreader. . . . Almost every student can become a calligrapher of music. . . . Advanced students with good ears and some experience in orchestra playing can be employed as assistants to arrangers, if not arrangers themselves . . . In this activity they should be employed by publishers, composers, performers, entertainers and laymen—not to forget broadcasting studios. Advanced students could be asked to coach younger students. Similarly, almost every young student can teach his instrument to beginners and laymen. . . . To teach theory might be of an advantage to both student teacher and the student pupil." . . .

Urges Students to Write About Music

Schönberg expressed his amazement that the college music student doesn't write about music, when he is full of complaints about programs, about prices, about lack of performances of American and contemporaneous composers, and the like.

"Of course," he said humorously, "writing, like other crimes, does not pay. (Curiously enough, it is difficult to find a person whose writing does not pay when printed. Else he would not seek print).

"Nevertheless young people should write, if only to gain the psychological experiences of a salesman who deals with people who do not want to purchase anything. Of course, it is not easy to sell things which people do not want. . . .

"According to my experience, one does not find many good musicians selling musical instruments—pianos, violins, and the like. Who else could really advise a buyer as well as a good musician, or have as good judgment about records

New Fields Open Today

"Finally, I want to mention a number of shop activities in which a music student can work. . . . In the publishing house he might evaluate the chances of music to be printed; he might be useful in publicity and in communication with performers, in preparing manuscript for engraving and reading the proofs. . . .

"It is a pleasure to state that one has begun to use progressively more musicians in broadcasting and recording activities. The sound-man of the future will be a perfect musician with a physio-mechanical education. A music student can learn much practically in such employment, but if he were well acquainted with theory, his musical taste, his ear, his sense of form and his knowledge of the score would deliver us musicians from the painful torture we often have to suffer." C. C. B.

Old Music Heard at N. Y. U.

A program of rare chamber music and ensemble playing of the highest order was heard under the auspices of the Washington Square College Department of Music, on Dec. 21, at New York University. The music was for the viola d'amore, played by Annie Tschopp, assisted by Helen Sinsheimer and Helen Durrett, violins, Miriam Zunser, viola, Lucie Weiss, cello, Edith Weiss-Mann, harpsichord, and Irma Wolpe, piano.

Miss Tschopp, who came here with her husband, Dr. Otto Gombosi, for the International Musicological Congress, until the outbreak of the war was associated with the Schola Cantorum Basiliensis, a school for old music and instruments in Basle. Her program ranged from the Haydn Divertimento for viola d'amore, violin and cello, the Milandre Suite en Re for viola d'amore and harpsichord, the Karl Stamitz Duo for viola d'amore and violin, the Vivaldi Concerto in D for viola d'amore, strings and continuo (an exceedingly beautiful concerto), to the Paul Hindemith Kleine Sonate, Op. 25, No. 2, for viola d'amore and piano, all played with the utmost devotion and musicianship. F. F. R.

Defauw Concludes NBC Radio Series

Belgian Conductor Heard in Programs Including Several Novelties

For his third program with the NBC Symphony Orchestra, on Dec. 23, Désiré Defauw presented compositions which threw light on his abilities as an interpreter of works other than those with which his spirit and understanding is in greatest accord. The test of the evening, the Brahms third symphony, proved the Belgian conductor happier with the comparative harmonic simplicities and impressionist flow of the French school than with the contrapuntal complexities and melodic structure of German romanticism.

The contemporary Belgian composer, Marcel Poot's, Overture Joyeuse and the Grétry Suite de Ballet from Céphale et Procris, written for a court performance on Christmas Eve, were given with the elegance, design, verve and imagination now associated as the finest attributes of Mr. Defauw. The Shepherd's Music from Bach's Christmas Oratorio and the overture from Humperdinck's Hänsel and Gretel made up the rest of the holiday program. F. R.

Schumann Symphony Heard

Defauw finished his guest appearances in the radio broadcast series over the NBC network on Dec. 30, and made his local adieu with Schumann's fourth symphony, the Prelude to Lohengrin, the Bacchanale from Tannhäuser, and the three familiar excerpts from Berlioz's Damnation of Faust.

Defauw reconfirmed the estimate made at his previous concerts in the NBC studio at Radio City, that he is an expert handler of symphony players, and a musicianly and stylistic interpreter. He pleased the critics, and what is even more important, he pleased his audiences.

Perhaps the only number that did not reflect its entire appeal was the Schumann, where it was felt by this reviewer that there might have been a softer note of romanticism in the lyrical episodes. The Wagner music had stirring glow and meaning, and the Rakoczy March gave a properly resonant and exciting atmosphere to the finale of the evening and of the conductor's successful visit. L. L.

JAN PEERCE, right, **SIGNS AUTOGRAPHS**

at the concluding concert of the first series of the Embree Concert Service, Inc., at Gouverneur, N. Y. His accompanist, Werner Bass, looks on.

Milhaud Returning to America Next Season

French Composer Has Taken Leading Place Among Musicians Of His Country Since Early Days as Radical Member of "Les Six"—His Output Marked by Great Versatility

By FRIEDE F. ROTHE

A new Milhaud will return to the United States next autumn for his fourth visit to the country. No longer an "*enfant terrible*" of music, in the sense that he was two decades ago when his productions startled or amused, but a representative of the more substantial French traditions, M. Milhaud, who last was heard in this country in 1926-7, will appear as pianist and guest conductor with a number of leading symphony orchestras.

Since Milhaud returned to Paris after two years' service at the French Legation in Rio de Janeiro more than twenty years ago, he has become France's "No. 1 composer." In that time he has created works of such value and solidity (seen in the perspective of a long period) that his ascendency over the other "young men of France," Auric, Poulenc and Honegger (the last, though of Swiss descent destined to be called a French composer), is no longer so much a concern as the fact that he has taken his place beside the "older men of France," Debussy and Ravel.

Although a product of the terrible twenties, of the time when "*epater le bourgeois*" was the first motive, when the pranks and witticisms of Satie gave way to the morbidities and searchings of Cocteau, and the cubism of Braque and Picasso to atonality, polytonality and polyrhythm in music, Dadaism and surrealism in literature and art, and the greatest confusion and instability reigned, Milhaud has managed to emerge with a directness of style, confidence of form, and personal idiom of expression that are the true evidences of a creative talent.

The "Groupe des Six," a term used to designate Milhaud and his contemporaries, was first heard in 1919. The composers who comprised it were Germaine Tailleferre, Arthur Honegger, Francis Poulenc, Georges Auric, Louis Durey, who dropped out early in the game, and Darius Milhaud.

Actually Les Six was not organized by Milhaud or any one man. Getting together was more of a spontaneous act than anything else. When Milhaud returned from Brazil, the other composers who were having their compositions performed in Paris, wanted to know what he had been doing, and as friends in art they hired a small hall in an inaccessible part of Paris and gave programs of their own and other modern works. Subsequently they separated, each to go his own way, Milhaud, Honegger, Poulenc and Auric becoming the most outstanding.

Youthful Days

Milhaud, born Sept. 4, 1892, in Aixen Provence, Cézanne's country side, was educated at the College of Aix, studying at the same time the violin and string quartet writing. After obtaining his bachelor's degree, he entered the Paris Conservatoire in 1909. There he remained until 1915, studying in the classes of Berthélier (violin), Leroux (harmony), Gédalge (counterpoint) and Widor (fugue and composition). In that year he obtained the Lapaulle prize in composition with his Sonata for two violins and piano.

1917 and 1918 were spent as an attaché at the French Legation in Rio de Janeiro. At this period also, he visited New York and Washington for the first time in the company of his friend, Paul Claudel, the French ambassador to the United States, with whom he has collaborated in several of his works. This visit and the subsequent one during the season of 1922-3, influenced his gravitation towards jazz already stirred by the negro element in the popular music of Brazil.

Three of his strongest works stem from this period: Le boeuf sur le toit, Saudades do Brazil and La Création du monde. Le boeuf sur le toit is a one act farce on 'dry' America by Jean Cocteau. It was produced for the first time on Feb. 21, 1920, at the Champs-Elysées Theatre, Paris, and the dancers wore grotesque masks designed by Raoul Dufy. The choreography has the typical Cocteau touch, the satiric heightened by the eerie. The music is based on Brazilian dance tunes, jazz motives and other necessary effects, and is now sentimental, now lyric.

Saudades do Brazil is made up of a group of dances derived from Brazilian melodies and rhythms. It was danced by the Loie Fuller Ballet at the same theatre in 1921.

Early Use of Jazz

La Création du monde is important for several reasons. It is a little masterpiece of its kind, and in itself, and it is the outstanding piece of serious symphonic jazz. Composed in 1923, before other composers began self-consciously to utilize such an idiom, this ballet by Blaise Cendrars based on African legends of the creation, lends itself admirably to such a purpose. It was given for the first time at the Champs-Elysées Theatre in October of that year by the Swedish Ballet. It was heard in New York several years ago and can also be obtained in recordings.

DARIUS MILHAUD

THE HARBOR OF CADIZ.
Design for Milhaud's Christophe Colomb as produced at the Berlin State Opera, with décor by Aravantinos.

Visits to America

During his 1922-23 visit to this country, Milhaud appeared as lecturer, pianist and conductor. As guest conductor with the Philadelphia Orchestra, Jan. 26-7, 1923, he introduced several modern French works to American audiences; an overture by Poulenc, a Nocturne from Auric's music for Moliere's Les Facheux, Satie's Parade and his own Serenade and three dances from Saudades do Brazil. At this concert he also played the C. P. E. Bach Concerto in D major for small orchestra, arranged by Steinberg, for the first time in America.

In Boston, where he was heard as a lecturer and pianist, he was known as far back as 1914, when the Flonzaley Quartet played two movements of his Quartet dedicated to the memory of Paul Cézanne on Dec. 10. Lawrence Haynes had sung his Dissolution, (April 6, 1920) and the Boston Symphony under Pierre Monteux had performed his Second Orchestral Suite (April 22, 1921).

The latter work, drawn from the music for Paul Claudel's Protée, produced a near riot at its first performance on Oct. 24, 1920, at a Colonne Concert under Gabriel Pierné, and the chief protestors had to be ejected by the police before the concert could continue. It was also played on Dec. 28-9, 1923, by the Chicago Symphony Orchestra.

Milhaud played his Sonata for flute, oboe, clarinet and piano with Messrs. Laurent, Speyer, and Meinart in Boston, on Jan. 30, 1923. In New York, he was heard at a concert of the International Composers' Guild, playing his Ballade for piano and orchestra on Jan. 17. This was heard again in New York when he made his third visit to America, in a performance by the N. Y. Symphony Orchestra and the composer, on Dec. 5, 1926.

Four days later Mengelberg, with the New York Philharmonic, played his Carnaval d'aix from Salade. This "*ballet chanté*," with choreography by Massine, was produced in Paris in June, 1924. Milhaud wrote: "The scenario of the ballet is an *embroglio* of the Italian comedy. . . . The music aims merely at a gay and vivacious treatment of the subject. The scoring is very simple and is for normal orchestra."

Experiments in Dramatic Form

At about this time, Milhaud's chief interest was centered in his experiments in dramatic form. Arriving in New York on Dec. 3, 1926, he told a reporter from the Sun: "Lately I have written several operas of a very condensed nature. One of them, Le Pauvre Matelot (produced by the Opéra-Comique in 1927 and sung in New York in 1937) requires only four soloists and takes forty minutes. Another which is to be performed in Brussels, is in three acts, lasts thirty-five minutes and requires only an orchestra of thirteen musicians (Les Malheurs d'Orphée, La Monnaie Theatre, Brussels, 1926). . . . Esther de Carpentras, an opera bouffe, takes an hour and a quarter with two acts."

Les Malheurs d'Orphée was written at the request of the Princess de Polognac. The libretto by Armand Lunel, brings the legend down to modern times. Orpheus, sung at the premiere by John Charles Thomas, is a rural bone-setter, apothecary and veterinarian, and Eurydice a Gypsy Girl.

Chamber-opera was the greatest concern of the radical composers of the twenties, approximating as it did the earlier dramatic forms of the eighteen century *opera di camera*. Eighteenth Century music with its ordered, precise and elegant form, was the most acceptable period to these composers, who were trying to escape from the over-ripe expansiveness of the nineteenth century, to an impersonal style and expression. Polytonality, new harmonic devises and liberties, bizzare rhythms and fantastic tonal combinations were one way, but an organic form was more difficult to achieve. In Milhaud, however, it seemed

to emerge as a natural embodiment. His three "minute operas," L'Enlèvement d'Europe, L'Abandon d'Ariane, and La Délivrance de Thésée, each taking about eight minutes to perform, are the most natural and genuine achievements. In these operas the dramatic vocal line is uppermost, with the orchestra relegated to a secondary position and used with unerring sensibility for economy and effect. The chorus is used in the Greek manner; these passages, in texture and passion, notwithstanding the modern idiom, recall those of Lully and Gluck.

Homogeneity of Style

This homogeneity of style, content and form is Milhaud's particular gift and can be perceived in every medium in which he has worked. Without any literary theories or philosophical discussions he has created dramatic forms which are essentially musical and aesthetically integrated. Milhaud has a way of pervading his text with a musical atmosphere that draws all other elements to it. His genius for dramatic musical delineation is especially apparent in his music for plays. That for L'Orestie d'Eschyle in the Claudel version is a particular example. Here the dramatic intensity, lyricism and passion of the music flows with an inexorable fate and purpose of its own. The struggle of Orestes and the Eumenides is one of the most effective pieces of dramatic writing in modern music.

Set Story of Columbus

Among Milhaud's other stage works there are Medea, which is in one act and takes about an hour and a quarter, first given in 1939 at the Opera Flamand in Anvers; Maximilien, libretto by Franz Werfel, heard for the first time at the Paris Opéra in 1932; and Christophe Colomb, the longest and most important.

This opera in its first performance during the spring of 1930 at the Berlin State Opera created a sensation. Columbus' story as written by Paul Claudel is read by a narrator to the chorus assembled before the stage. The chorus here is used again as a protagonist in the manner of ancient Greek drama, exhorting, protesting, questioning. The action was illustrated by twenty-seven tableaux in scenery and projections on the screen and the contrast between the two, sometimes used in combination, produced the most fascinating and mystical effects. Erich Kleiber was the conductor. At the end the house was wild with the shouts of approval and protest.

A Prolific Composer

Milhaud is a prolific composer. He has enriched every branch of musical literature. There is hardly a form that he has not worked in and many have been given new life and purpose through his imagination and thought. Besides the many operas, there are numerous scores for plays, more than eleven ballets, seven concertos, many symphonic works, three cantatas, nine string quartets and eight sonatas for different instruments. Then there are a great number of songs of which Poèmes juifs, Melodies hébraïques, Poèmes de Leo Latil, Catalogue des fleurs and Les Soirées de Saint Petersbourg—six medallions of Russia of the *ancien régime* and six after, are the most famous. Piano compositions are also numerous, the two volumes called Saudades do Brazil being the most outstanding.

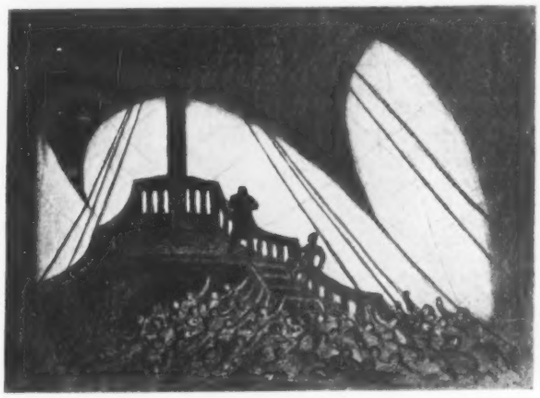
His five little symphonies, composed in the early twenties, are charming miniature pictures, whose simplicity and purity of style, directness and clarity of form links the modern with the classic school.

Recent Productions

Among his latest works are the Suite Provençale, for orchestra, music for Electra, commissioned for an Athens performance, and the Fantaisie Pastorale, a concerto for piano and orchestra heard not long ago in Paris with the composer conducting and Stell Andersen at the piano. Miss Andersen will introduce it to this country shortly.

In addition to this constant creative output, among which his scores for the movies are no inconsiderable achievement, Milhaud, like so many composers before him, is a music critic. He wrote for a long time for *Le Jour*, but at present he writes only opera criticism for *Ce Soir*. Besides this, he is a member of the State Conservatory, on the advisory committee of the Opéra-Comique, which also examines works sent in, and a member of the superior council for the state Radio, made up of various composers all appointed by the government.

There is "scarcely a talent in France," writes Virgil Thomson, "that has not passed unofficially through his hands. For twenty years he has discovered everybody, counseled everybody, seen to it that everybody was launched. His musical comprehension and personal kindness are extraordinary. His professional loyalty is unique."



THE MUTINY, design by Aravantinos for Milhaud's Christophe Colomb.

Juilliard Students Present Tales of Hoffmann

Offenbach's Tales of Hoffmann, in an abbreviated version and offered in English, was the first operatic production this season by students of the Juilliard Graduate School. It was sung at the school on Dec. 8, 9, 11 and 12 under the baton of Albert Stoessel and with Alfredo Valenti as stage director and Frederick Kiesler in charge of the costuming.

The work, originally written in four acts, was given in three acts, a prologue and epilogue. The version used eliminated Lindorf and Stella. At the premiere, the cast included Berenice Alarie as Olympia; Vera Weikel as Giulietta; Catherine Aspinall as Antonia; Donald Dame in the part of Hoffmann; John Tyers as Coppelius; Hugh Thompson as Miracle, Clifford Harvuet as Dappertutto; Jean K. Bryan as Nicklaus and William Gephart as Spalanzani.

Ish-ti-opi Compromises Suit

Ish-ti-opi, Indian baritone, during a holiday visit to New York, compromised his suit against CBS and the sponsors of the We the People program. He had sued for $50,000 when another Indian singer was presented on this program and announced as the Indian who had sung for King George and Queen Mary at the reception given by President and Mrs. Roosevelt. Ish-ti-opi contended his reputation as a concert artist had been impaired. As part of the compromise, he will be the featured artist on this program on Jan. 16 and will be heard in the Sunrise Call, which he sang for the visiting royalty and to open the Olympics in the Hollywood Bowl.

Leonard Warren Joins List of Haensel and Jones Artists

Leonard Warren, Metropolitan Opera baritone, has joined the Haensel and Jones list of artists. Mr. Warren made his debut last winter with the Metropolitan after having won a contract in the Opera Auditions of the Air. His first role was as the elder Germont in La Traviata. He has appeared three times as soloist with the New York Philharmonic-Symphony Society and given recitals in Eastern states.

Baldini Managing Westminster Groups

The Westminster Choir and the Westminster Quartet are represented by the Embree Concert Service, Inc., by special arrangement with G. A. Baldini, their manager, according to Mrs. Mabel K. Embree, managing director.

COLUMBUS AND THE AGED SAILOR, scene from Milhaud's opera based on the life of the noted navigator.

Indianapolis Men Premiere Score

Fuleihan's Fiesta Has First Hearing—Solos Played by Feuermann

INDIANAPOLIS, IND.—The second pair of symphony concerts were held on Dec. 1-2, Fabien Sevitzky giving the Symphony in G minor of Mozart a brilliant and amiable reading. The world premiere of Fiesta by Anis Fuleihan and the first local hearing of Under the Spreading Chestnut Tree by Weinberger brought much applause. Fiesta is a colorful and spirited work. Emanuel Feuermann was soloist in three numbers, including the Schumann Concerto, and revealed in the largo some of the most exquisite playing of any soloist here this season. The orchestra provided an excellent accompaniment.

The first Pop concert of the year was presented, with Lois and Guy Maier, now residents of this city, as soloists in the Mozart Concerto in E flat major for two pianos. Both brought out all the intentions of the composer, with especial skill in the scale passages and triplet accompaniment figure in the Rondo. Bethlehem by Tuthill was heard for the first time in this city and proved to be interesting and worthy of performance. The audience which filled every seat with additional devotees standing left no doubt of its pleasure with repeated ovations.

The opening symphony concert for children was held under the direction of Mr. Sevitzky. Cloyd Duff, tympanist, was the soloist in Schreiner's Concerto for Percussion Instruments. Three short works by Liadoff, and the suite, Children's Plays, by Bizet were especially well received by the youngsters. Two songs for the audience were included on the program; and as an encore Heigh-Ho from Snow White brought vociferous applause and repeated recalls.

A recent program was presented by the orchestra and chorus of the Jordan Conservatory under the direction of Mr. Sevitzky at the Scottish Rite Cathedral. Marie Zorn, of the faculty, was heard in Hadley's Concertino for piano and orchestra. The orchestral numbers disclosed the careful training Mr. Sevitzky has imparted to the students. Each work was presented with finely shaded tone.

All available space was taken and a number were turned away when Fritz Kreisler appeared at the English Theatre, with the capable assistance of Carl Lamson. The recital included a hearing of Kreisler's new revision of the Tchaikovsky Concerto. The audience acclaimed the recitalist warmly.

The Indiana Central College Choir of sixty voices, under Esther Becker, presented portions of Handel's Messiah at St. Mark's Lutheran Church.

Leon Zawisza, concertmaster of the symphony, appeared in recital, displaying fine musicianship and a tone of unusual lyric warmth. The Bach Chaconne revealed much color and demonstrated his technical accomplishments. Dorothy Munger was a capable piano assistant.

The local Maennerchor opened its season under the direction of Clarence Elbert. Edna Tyne Bowles, contralto, offered German Lieder with notable phrasing and keen understanding. The audience was warm in its appreciation.

H. G. M.

McClosky on Embree List

David Blair McClosky, baritone, is now under the management of the Embree Concert Service, Inc. The Embree Service has booked concerts for its artists in over 120 cities and towns in the East.

Orchestral Managers, in Meeting Report Notable Symphonic Gains

Earned Income During Last Year was $2,882,300 and Listeners Numbered 2,839,000 for 14 Ensembles

DETROIT, MICH.—An important annual convention was held in Detroit on Dec. 18 and 19, when the managers of fourteen of the major symphony orchestras in the country were guests of Murray G. Patterson, manager of the Detroit Symphony, and conferred for two days at Dearborn Inn, in the town of Henry Ford. Mr. Patterson was assisted as host by Franco Ghione and Victor Kolar, conductors of the Detroit Orchestra, at a dinner on Monday night.

Symphonic Facts and Figures

Arthur Judson, manager of the New York Philharmonic, said: "The fact that approximately $2,000,000 was contributed outright last season to the support of sixteen major symphony orchestras indicated how firmly established is the symphony orchestra as an American institution of art and learning worthy of support in the same manner as university art museums and libraries."

The following facts were disclosed at Monday's meeting concerning the season of 1938-39:

The number of concerts played by the sixteen orchestras was 1,320.
The total attendance was 2,839,000.
Total expenses were $4,880,900.
Total earned income was $2,882,300.
This left a total deficit of $1,998,600.

The conference made a survey of prospects for the current season, based on the estimates of the fourteen represented orchestras, and discovered that expenses are likely to be approximately the same as last year, with eleven orchestras reporting substantial increase in attendance and income.

Next year's meeting was announced for December in Chicago, coinciding with the fiftieth anniversary of the founding of the Chicago Symphony by Theodore Thomas.

Membership is Representative

The membership at present embraces sixteen organizations—San Francisco and Philadelphia being absent at this conference. The group meets annually without officers or chairman, as it is not incorporated. The members at the meeting were as follows: Arthur Judson, New York Philharmonic; George E. Judd, Boston Symphony; Henry E. Voegeli, Chicago Symphony; Charles Schmelzer, Kansas City Symphony; Edgar Friedlander, Cincinnati Symphony; Carl J. Vosburgh, Cleveland Symphony; Franklin Miner, Indianapolis Symphony; Mrs. L. A. Irish, Los Angeles Symphony; Edward I. Specter, Pittsburgh Symphony; Arthur J. Gaines, Minneapolis Symphony; Arthur M. See, Rochester Symphony; John S. Edwards, St. Louis Symphony; and C. C. Cappel, National Symphony of Washington, D. C.

Harl McDonald of Philadelphia and Mrs. I. W. Armsby of San Francisco were the absentees. G. B.

Diaz Musicale Presents 4 Artists

The last of the Diaz Tuesday Afternoon Musicales at the Plaza ballroom on Dec. 19 presented Lina Pagliughi, coloratura soprano, John Amadio, flutist, Lois Bannerman, harpist, and Valdine Conde, ten-year-old pianist, the last making a repeat appearance by request.

Miss Pagliughi, an American by birth, who has sung leading roles at La Scala, returned to her native land after more than a decade. The extraordinary range of her voice, its exceptional power and quality, upheld the reputation that preceded her. In Benedict's La Capinera and Carneval in Venezia; the Proch Air and Variations; Batti, Batti, from Don Giovanni; Rossini's Una Voce Poca Fa, and the song, Tre giorni son che Nina, she displayed not only technical mastery, but musicianship. John Amadio showed his admirable qualities as a virtuoso flutist. Besides obbligati for Miss Pagliughi, he played works by Mozart, Schubert and Bridge. Lois Bannerman, always a sensitive harpist and musician, played Handel, Palmgren, Salzedo and Pierné numbers. Valdine Conde, in her group of Chopin pieces, showed surprising gifts for so youthful a performer. F. F. R.

BEATRICE TANGE,

Australian pianist, who has been presenting concerts in the United States and Canada, has returned to Australia. Miss Tange was heard over a nation-wide hook-up for the National Broadcasting Company and over the CBC in Canada.

Photo by Ben Pinchot, N. Y.

Associated News Photographic Service, Inc.

DR. ALFRED EINSTEIN

Rare Collection of MSS. Given to Smith College

Dr. Alfred Einstein Presents 16th and 17th Century Works

NORTHAMPTON, MASS.—A rare collection of some 14,000 pages of manuscript representing a treasure of 16th and 17th century Italian music has been presented to Smith College by Dr. Alfred Einstein, internationally-known musicologist and Visiting Professor of Music on the William Allan Neilson Foundation at the college.

Copied by Dr. Einstein over a period of 35 years in connection with researches in the Italian madrigal, the manuscripts are largely madrigals and instrumental works of the 16th and 17th centuries and comprise the only extensive collection of the kind in the country. As such, it is expected to have wide use by scholars of music throughout the United States.

Prof. Einstein made his copies from originals in libraries of Germany, Italy and other centers in Europe. Their immediate value at Smith College is seen in their use as classroom material in connection with the course in the sixteenth century madrigal, presented this year for the first time by Dr. Einstein. Significant examples of the Italian madrigal included in the collection are mimeographed from the manuscript and distributed among members of the class for singing. This singing is included because Prof. Einstein believes that this is the best way for becoming acquainted with madrigals.

Manuscripts will be bound and placed in the treasure room of Sage Hall, the Smith College Music Building. Between 75 and 100 volumes are included in the bound collection.

Fritz Fall Leads Orchestral Events in New Orleans

NEW ORLEANS, LA.—Fritz Fall, conductor of the Tyler (Tex.) Orchestra, was guest leader of the New Orleans Orchestra at the two free concerts sponsored by Mrs. Edgar G. Rogers in the Municipal Auditorium here. Mr. Fall impressed local audiences by the authority of his readings and his control of the players. At the inaugural concert on Dec. 20, Mr. Fall presented the Sakuntula overture of Goldmark, Lalo's Spanish Symphonie, in which Philip Williams, violinist, was soloist; Beethoven's fifth symphony and the Ride of the Valkyries from Die Walküre.

The Goldmark overture found the conductor giving a sensitive and sympathetic reading while the Beethoven score brought the best work of the evening. The Wagnerian excerpt was workmanlike in its offering. Both orchestra and conductor gave able support to the soloist, who proved of unusual ability. The large audience was enthusiastic in its reception of the program. N. W.

Birmingham Hails Marjorie Lawrence

Recital Roster Also Includes Kreisler

BIRMINGHAM, ALA.—The Birmingham Music Club presented Marjorie Lawrence in concert as the second on their Artist Series before a packed audience in Phillips Auditorium. The singer delighted her hearers with her brilliant and admirably controlled voice. She opened her program with the Massenet aria, Il est doux, il est bon, followed it with Schubert Lieder, a group by Fauré, Canteloube, Respighi and Milhaud; English songs and closed with the final scene from Strauss' Salome, sung magnificently. Many encores and recalls attested the appreciation of her audience. Wolfgang Rebner played excellent accompaniments.

Kreisler in Recital

Fritz Kreisler was presented in concert by the Civic Celebrity Series, Mrs. J. W. Luke, director, at the Municipal Auditorium before a large audience in whom his playing aroused great enthusiasm. The violinist had not appeared here in a decade, but time has only seemed to increase the beauty of his tone, the aristocracy and authority of his playing. Carl Lamson, so long his accompanist, was again a part of the success of the concert. A. G.

Teaneck Symphony Inaugurates Season With Soloist

TEANECK, N. J.—The Teaneck Symphony Society gave the first concert of its third season Dec. 9 before the largest audience the orchestra has ever attracted. Otto Radl, the society's young and forceful conductor, directed the ninety-two-piece orchestra through a program featuring pianist Henri Deering in the Rachmaninoff Piano Concerto No. 2 in C minor. Dvorak's New World Symphony; Jaromir Weinberger's Variations and Fugue on Under the Spreading Chestnut Tree; the Così fan Tutte overture of Mozart; Night, a symphonic poem by A. Louis Scarmolin, and the Dream Pantomime from Humperdinck's Hänsel and Gretel were also presented by Mr. Radl's forces.

The concerto was the most impressively performed work. Mr. Deering played with ease and confidence. The orchestra gave him splendid support. R. S. V.

Margaret Daum in Opera Auditions

Margaret Daum, lyric soprano, has placed in the semi-finals of the Metropolitan Auditions of the Air, it is announced by the Embree Concert Service, Inc., her management. Miss Daum sang leading roles on the air in Gian-Carlo Menotti's operas, The Old Maid and the Thief and Amelia Goes to the Ball.

Rudolph Reuter to Play in West

Rudolph Reuter, pianist, will play concerts in Nebraska and South Dakota early in February. In the past few years he has filled many dates in Iowa, playing in Davenport, Clinton, Dubuque, Waterloo, Ames, Cedar Falls, Mt. Vernon, Muscatine, Fairfield, Decorah, Charles City, Hampton, Mason City and Osage.

London Wartime Concerts Flourish

Boyd Neel Ensemble Returns—Beecham Leads Philharmonic —McCormack Sings for Red Cross—Dr. Davy Lectures

By HUGH LIVERSIDGE

LONDON.—The Boyd Neel Orchestra, disbanded at the outbreak of the war, made a welcome return at Steiner Hall in works by Handel, Pergolesi and Benjamin Britten. Georg Von Harten, pianist, was a most artistic soloist in a John Christian Bach Concerto. Benjamin Britten's Simple Symphony might be described as an arresting and original work in 18th century style. The pizzicato movement, although particularly striking, might cause eyebrow-lifting amongst purists, as the strings often sound like guitars.

Philharmonic Concert Led by Beecham

The Philharmonic Orchestra, conducted by Sir Thomas Beecham, opened a recent concert with Mozart's Symphony No. 36 in C major, played with *élan* and humor. Next was Eventyr by the conductor's favorite, Delius. Chabrier's Spanish Rhapsody brought Southern sunshine and warmth into a rainy November day. The list also included Sibelius' Symphony No. 6 and Debussy's Cortège and Air de Danse. Tchaikovsky's showy Francesca da Rimini concluded the session.

The concert, held in the afternoon because of the black-out, was not nearly so well patronized as the Society's peacetime evening concerts, but this is understandable under present conditions.

Dr. Davy Lectures and Plays

Dr. Ruby Davy, pianist and Australia's only woman Doctor of Music, gave her second lecture recital with Albert Sammons, violinist, at the Wigmore Hall. The lecture dealt with color in music, with particular reference to Schubert, Mendelssohn, Schumann, Brahms and Grieg. Dr. Davy and Mr. Sammons played Brahms' Sonata in A major and Grieg's Sonata in C minor. A large, enthusiastic audience attended.

John McCormack Aids Red Cross

John McCormack generously gave his services in aid of the Red Cross, leaving his retirement to do so.

Surely it was a sign of the times that the Queen's Hall, while respectably full, was not packed to capacity. This is a smaller auditorium than the Albert Hall, which this singer packs to capacity in peacetime. McCormack, who was rapturously received, is still in excellent voice, whether in Handelian arias or Irish trifles.

His two protégés, Sara Buckley, contralto, and Robert Irwin, baritone, also gave evidence of vocal prowess, displaying their mentor's tuition. Gerald Moore was the able accompanist.

Everyman's Concerts Continue

The Everyman's Concerts, directed by Georg Von Harten with the assistance of your scribe and others, still do a brisk business.

At one, Parry Jones, tenor, was in good voice in songs by Pergolesi, Giordani and Bononcini. In the Mozart duet, Fra gli amplessi, he had the able cooperation of Joan Cross, soprano, who had previously sung the same composer's Dove sono and Orsai chi l'onore. Both singers received well-earned ovations. Mr. Von Harten excelled with pianistic artistry in three Scarlatti sonatas, and that friend of our childhood days, Mozart's Sonata in A major (K.331).

At another of these events, Kathleen Long, piano, and Eda Kersey, violin, ably accounted for Mozart's Sonata in A, and Franck's Sonata. Heddle Nash, tenor, gave Beethoven's Adelaide, and Mozart's fine concert aria No. 3, singing the same composer's Il mio Tesoro as an encore.

Wisconsin Symphony Continues As Government Support Is Won

Chicago Orchestra Presents Young Violinist — Recitals Feature Pianists' Appearances

MILWAUKEE, WIS.—Another year of concerts by the Wisconsin Symphony Orchestra, with Dr. Sigfrid Prager conducting, has been assured with provision of the needed funds through an arrangement to make the orchestra a WPA project. The latter will employ 150 musicians at a total cost of $198,436, of which seventy-five per cent will be met by the federal government, the remainder by the county.

The amount provides for an orchestra of 85 players, and rehearsals have been begun. A series of symphony concerts for the public, and numerous private concerts for the students at schools, will be given. Next summer the orchestra again will play for the third season of the County Park Commission's "music under the stars" series, according to Jerome Dretzka, representing the Commission. The fund provides also for a dance orchestra and for a band.

Chicago Symphony Returns

A striking variety of attractions composed this town's music fare, during the first half of the season, with large audiences fully meeting expectations of an unusually prosperous year. More tickets than for years were sold for the ten concerts of the Chicago Symphony Orchestra at Pabst Theatre, with Dr. Frederick Stock directing. Patricia Travers, young and gifted violinist, protégée of Jacques Gordon, formerly concertmaster of the orchestra, as soloist of the fourth concert scored a genuine success. She was acclaimed by a capacity audience for her technical brilliance and poetic insight in the Saint-Saëns B minor Concerto.

Tibbett Conquers

A packed house greeted Lawrence Tibbett, whose program at the city Auditorium was the opening feature of the Civic Concert Association course. The 3,500 hearers remained a half hour at the end applauding for extras, which were readily sung. Tibbett was in fine form, sang Strauss, Brahms, Russian, Negro and Irish songs, which made an unusual hit. Accompanist Stewart Wille's piano playing was warmly received.

Society of Pianists' Events

The Society of Milwaukee Pianists' season at Pabst Theatre participated in the prosperity of music here, opening its series with sales far in excess of requirements for the entire season. Amparo Iturbi gave an energetic version of works by the masters, including Fauré, Schumann, Gershwin, De Falla and other moderns. Ezra Rachlin, Los Angeles pianist, also scored decisively by astonishing dexterity in technical resourses. The Society sponsored also what proved a sparkling program of duo piano works played by Vitya Vronsky and Victor Babin.

A novel concert was given at the Athenaeum by Sigurd Rascher, Danish saxophonist, in a joint program with George Roberts, pianist. In the same hall Ernst Wolff, baritone-pianist, again completely won his audience, as he did last year. The Trapp Family Choir, directed by Dr. Franz Wasner, captivated a large audience at Pabst Theatre, and at the same theatre another unique artistic treat that scored was the program of the Bali and Java dancers.

Erica Morini, violinist; the Don Cossack Chorus under auspices of the Arion Chorus, which also presented John Carter, tenor, and a fine version of Handel's Messiah oratorio before an audience of 3,000, were among other distinctive features of a crowded musical calendar of events.

J. Mc. C.

Delta Omicron Alumnae of N. Y. Observe Sorority Birthday

The New York Alumnae Club of Delta Omicron, National Musical Sorority, celebrated the 30th anniversary of the founding of the sorority on Dec. 15 at the home of Mrs. Craig Smith.

Delta Omicron was founded in 1909 at the Conservatory of Music, Cincinnati, O. Since then, it has grown to include thirty active and alumnae chapters with a roll of several thousand members. The aim of the sorority, to promote American music and musicianship among American women, has led to the building of a studio at the MacDowell Club in Peterborough, N. H., and another studio at the National Music Camp at Interlochen, Mich. The sorority has an endowment fund which it uses to help worthy students to complete their music educations.

Kerstin Thorborg, contralto of the Metropolitan Opera and an honorary member of the sorority, was guest of honor at the anniversary party. Gustav Bergman, Swedish singer, was installed as a National Patron. Guests included National Patrons Deems Taylor, Oley Speaks, Olin Downes, Dr. Becket Gibbs, George Gartlan, Geoffrey O'Hara and Albert Spalding; honorary members Margaret Speaks, Jean Tennyson, Georgia Graves, Ethel Glenn Hier, Alma Kitchell, Faye Ferguson and Gena Branscombe.

Virgil Fox to Tour in Southern Cities

BALTIMORE, MD.—Virgil Fox, concert organist, graduate and member of the faculty of the Peabody Conservatory, will launch an extensive concert tour early in 1940. Starting on Feb. 13, in Montreal's Notre Dame Cathedral, where Mr. Fox will appear under the auspices of the Casavant Society, he will give recitals in Buffalo and Jamestown, N. Y., Chicago, Memphis, Little Rock, Ark., concluding with three engagements in Texas. After Easter, Mr. Fox will play in Florida, Georgia, Mississippi and Alabama. He will also give a New York recital in the spring.

G. K.

Stravinsky Guest Leader in N. Y. Orchestral Fortnight

Russian Composer Conducts His Works with Philharmonic—Menuhin Soloist in Beethoven List—Philadelphians Revive Ancient Scores

The orchestral span in New York brought back a platform figure of world repute when Igor Stravinsky appeared as mid-season guest conductor with the Philharmonic Orchestra, leading a program of his works on Jan. 5 and 6, during the mid-winter holiday of John Barbirolli. This conductor, before his brief departure, led an all-Beethoven program, with Yehudi Menuhin playing the violin concerto on Dec. 28 and 29.

Older novelties of unusual nature were offered by the Philadelphia Orchestra, in its Manhattan visit on Dec. 26, when Eugene Ormandy conducted suites by John Christopher Smith and Telemann, the first transcribed by Harl McDonald, composer and manager of the orchestra.

An Ancient Novelty

New York Philharmonic Orchestra, John Barbirolli conducting, Carnegie Hall, Dec. 21. Program:

*Concerto grosso for strings and cembalo in F major (transcribed by Ettore Bonelli from op. 1, No. 4, Marcello; Symphony in C minor (B. & H. No. 9), Haydn; Variations on a Christmas Carol by Tschaikovsky, op. 35A, Arensky; Emperor Waltz and overture to The Gypsy Baron, Johann Strauss.

*First performance in America.

The "novelty" for the 3,571st concert of the Philharmonic proved to be a score bearing a 1707 date but never before heard in this country. The composer, a contemporary of Bach and Handel, plainly has written a "dated" number with little originality and nothing, in this particular item, to warrant more than passing interest. The only outstanding part of this concerto, if one would seek to find something worthy of particular consideration, is the brief adagio, eleven measures in extent, but rich and poignant in its very brevity. The strings are predominant, especially the cello, in the concertino. Barbirolli gave the score the love of an antiquarian and the Philharmonic string section obediently followed.

Little needs to be said of the Haydn score, far from a novelty, but both players and conductor might have given it a more even reading. Arensky's deft setting of a theme from one of the sixteen children's songs in op. 54 prefaced a holiday atmosphere which arrived with the Strauss items.

Philadelphia Orchestra in Old-Time Scores

Philadelphia Orchestra, Eugene Ormandy conducting, Carnegie Hall, Dec. 26. Program:

Miniature Suite by John Christopher Smith, transcribed by Harl McDonald; Suite in A minor for flute and orchestra, Telemann; Symphony in E flat (K. 543), Mozart; Don Quixote, Richard Strauss.

Under Eugene Ormandy, the Philadelphians symphonized admirably at Carnegie Hall, despite the fact that the usual seating of the players was not unscrambled to make a conductor's holiday on the front pages of the newspapers. It appears that Ormandy knows how to keep his separate orchestral sections discreet or prominent, as he wills, to answer the interpretative requirements of the composer.

The result was that three lovely old-time pieces came to life charmingly, and that a massive modern score delivered its message with full might and deep eloquence.

John Christopher Smith supplied one of the ancient examples with his Miniature Suite (masterfully transcribed by Harl McDonald); George Phillip Telemann furnished another with his Suite in A minor, for flute and strings.

Smith was Handel's secretary and pupil as well. Telemann, contemporary of Bach and Handel, had at least as great a reputation as they did in that remote period. Romain Rolland has written warmly about Telemann.

The third work heard was Mozart's symphony in E flat (K. 543). Richard Strauss' monumental Don Quixote gave the modern note of the evening. Ormandy put immense imagination and affecting emotion into the wonderful Strauss composition whose importance increases with the years.

Three of the orchestra's players shone brilliantly as soloists; Benar Heifetz (cello) and Samuel Lifschey (viola) in Strauss, and William Kincaid in Telemann, with delicate and expert art on the flute.

Photo by Herbert Davidsen, Copenhagen

NICOLAI MALKO, left, and IGOR STRAVINSKY

following a concert in Copenhagen when the composer-pianist was soloist under Mr. Malko's baton. The latter, conductor of the Copenhagen Symphony and Radio Orchestra and guest leader of other orchestras in Europe, has arrived in this country to be guest conductor from Jan. 15 to 22 of the Boston Symphony Orchestra, his debut on the podium in the United States.

Menuhin in Beethoven List

All-Beethoven concert, New York Philharmonic Orchestra, John Barbirolli conducting. Yehudi Menuhin, violinist, soloist, Carnegie Hall, Dec. 28. Program:

Egmont Overture; Violin Concerto; Eroica Symphony.

At the age of ten, Yehudi Menuhin made his New York debut in the Beethoven violin concerto. The date was November 25, 1927; the orchestra, the New York Symphony; the conductor, Fritz Busch.

Now twenty-two, Menuhin performed the same concerto with the Philharmonic under Barbirolli. The intervening twelve years have made him an undisputed master of his instrument, and elevated interpreter of the composition.

Menuhin's full tone, responsive musicianship and skillful fingers and bow were put to service in a reading which, while it did not eclipse that of some other eminent violinists heard at Carnegie Hall during recent seasons, nevertheless registered impressively and won warm plaudits, with many resultant bows. Barbirolli deserved a large share of the success, for he made the orchestra a finely moulded partner in the score. Menuhin used the Kreisler cadenza, played with the utmost facility and finesse.

Completing the program were a propulsive version of Beethoven's Egmont Overture, and a heart-warming proclamation of the same composer's Eroica Symphony.

Last 1939 Program of Philharmonic

New York Philharmonic Orchestra, John Barbirolli conducting, Carnegie Hall, Dec. 31, afternoon. Program:

Overture to L'Italiana in Algeri, Rossini; Italian Symphony, Mendelssohn; On Hearing the First Cuckoo in Spring, Delius; "Enigma" Variations, Elgar.

For his final program of 1939, John Barbirolli elected a list of sparkling, lightsome items, a rather cosmopolitan group which included the names of Rossini, Mendelssohn, Delius and Elgar. The Latin composer's overture to L'Italiana in Algeri set the mood and was followed by the German composer's Italian symphony. The other numbers, Delius' First Cuckoo and Elgar's Enigma variations, have appeared on many Barbirollian programs. Needless to say, the holiday spirit permeated the delineations.

Stravinsky Conducts His Works

All-Stravinsky concert by New York Philharmonic Orchestra, Igor Stravinsky, guest conductor, Carnegie Hall, Jan. 5. Program:

Apollon Musagète; Suite from Petrouchka; Suite from Jeu de Cartes; Firebird Suite.

The Jan. 5 concert of the Philharmonic at Carnegie Hall took on special character through the presence of Igor Stravinsky as guest conductor of some of his own works.

The composer had been heard before in New York under the same circumstances, when he was less efficient with the directorial stick. Since then, because of many experiences as a guest leader all over the world, Stravinsky has acquired much technic in the handling of an orchestra, and now makes it play and interpret with excellent effect.

The performances brought Apollon Musagète, Petrouchka Suite, Jeu des Cartes and Firebird Suite, representative of the various stages of Stravinsky's artistic ideas and styles, familiar to students and music lovers. There are still those who prefer his earlier music (Petrouchka and Firebird) to the later examples, but many experts understand his development from a romantic composer to an exponent of modern musical thought and feeling.

The unusually large audience showed intelligent sympathy for the famous scores, and of course honored the composer-conductor warmly and resoundingly.

Annunciata Garrotto and Lawrence Power in Australia

Annunciata Garrotto, soprano, and Lawrence Power, tenor, recently of the Chicago Opera, sailed on the SS. Mariposa, Dec. 6, for Sydney, to fulfill a twelve-week contract with the Australian Broadcasting Commission. Miss Garrotto, who in private life is Mrs. Power, and her husband will appear in concert in the principal cities of Australia and New Zealand. They will return to the United States next fall.

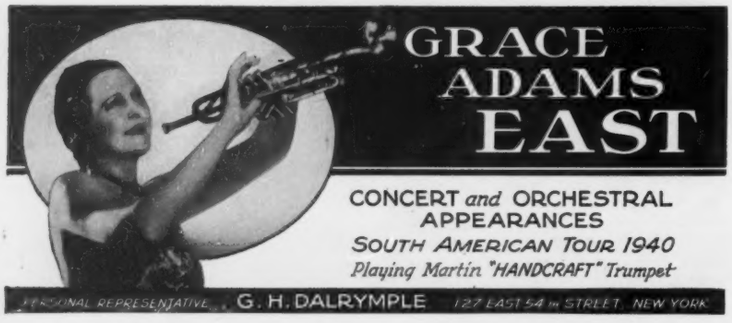
Avis Bliven Charbonnel in Recital at Providence Club

PROVIDENCE, R. I.—Avis Bliven Charbonnel, pianist and harpsichordist, gave a recital on Jan. 1 at the Plantations Club in honor of the birthday of the founder of the club. Mme. Charbonnel has been appearing as assisting soloist with the Roth String Quartet. N. M.

Colon Opera Director Here to Engage Artists

(Special cable to the Musical Courier)

BUENOS AIRES.—Floro Ugarte, general director of the Colon, flew to New York via Pan American on Jan. 12, to engage artists for next winter's opera season here. J. W.



Goossens Presents Pair of Modern Novelties

Duncan-Rubbra and Zador Scores Are Introduced—Noted Soloists Appear

CINCINNATI, O.—New works programmed by Eugene Goossens for the Symphony Orchestra season included the first American performance of Edmund Duncan-Rubbra's orchestration of the Brahms Variations and Fugue on a Theme by Handel, Op. 24; and Eugen Zador's stunning Dance Symphony; and local premieres of Mottl's arrangement of Lully's Ballet Suite and Brusselman's Suite on the Caprices of Paganini. Skillfully faceted with these were beautiful performances of infrequently heard works such as Beethoven's Rondino for Wind Instruments, Dohnanyi's Suite for Orchestra, Op. 19, and Toch's Pinocchio, a Merry Overture. The more familiar works on the programs aided in giving pleasure to the audiences which are thronging Music Hall for each concert.

Not a little glamor is added to the season by distinguished soloists such as Kreisler, Iturbi, Igor Gorin, Norman Cordon, and the Cuban pianist, José Echaniz.

Music for Youth

Every child from the first grade through high school of Athens County, and school children from 26 other communities in southeastern Ohio, heard the Cincinnati Symphony Orchestra under the inspiring direction of Mr. Goossens at Athens, Ohio, where this audience of 3,000 was as thrilled over its concert as were the 3,000 adults who heard the evening concert.

The Artist Series presented Devi Dja and her Bali and Java Dancers, and Lily Pons, for two of its attractions; the Matinee Musicale presented Suzanne Sten, and the Organ Guild brought Marcel Dupré for the first of its concert series.

Musical Jottings

Dr. and Mrs. Edgar Stillman Kelley were warmly welcomed on arriving here from their grand tour of western music centers. Dr. Kelley's Quintet was played three times with Mrs. Kelley at the piano, and his New England Symphony was played by the Oakland Symphony Orchestra, Orley See conducting.

Sigma Alpha Iota Alumnae Club held a delightful holiday party at the home of Mrs. Dell Kendall Werthner, with Mrs. Pera Benjamin speaking of her early life in Persia.

Natalia Robinson played a group of violin solos, accompanied by Lucille Brettschneider, for the Christmas meeting of the Clifton Music Club.

Howard W. Hess, music critic for the Cincinnati Times Star, gave a series of lectures preliminary to the orchestra concerts.

Dr. Carol Liszniewski presented his talented pupil, John Ranck, in an evening of sonatas by Ravel, Chopin, Beethoven and Brahms.

M. D.

New York College of Music Events

Otto Gruenbaum gave a piano recital on Dec. 15 at the MacDowell Club, New York. He is a student in the Angela Weschler class at the New York College of Music, and performed works by Bach, Beethoven, Schubert and Chopin.

Stephen Kovacs, beside playing the entire Well Tempered Clavichord on Dec. 7 at the College repeated the work at Brooklyn College on Dec. 12. Previously he had performed the entire work over Station WQXR, over a period of two months.

Paula Gontard Opens Studio for Voice in New York

Paula Gontard, soprano, and teacher of singing, has opened a New York studio. Mme. Gontard, who appeared in opera and operetta in Vienna, was a pupil of Felicia Kaczowska and Lotte Bunzl Wallerstein. Abroad she also appeared at the Prague and Brünn opera houses and the Vienna Stadt Theatre and Theater an der Wien. Mme. Gontard has given numerous recitals and concerts and appeared with eminent artists including Friedrich Schorr, baritone of the Metropolitan Opera.

Earle Spicer Back from Tour

Earle Spicer, baritone, has returned from a four-week tour from South Carolina to Nova Scotia. Among his fifteen engagements was a program of traditional ballads at the Coker College Literary Festival. On Dec. 10 he sang in Boston, on Dec. 13 at Hartford and on Dec. 17 was soloist in Messiah at White Plains. He has been re-engaged for the father and son evening of the Century Club on Dec. 29.

ANDRÉ MATHIEU,

young pianist-composer, will be heard in Town Hall, New York, on Feb. 3. He has been concertizing in Canada and gave six concerts in Quebec and two in Montreal. The nine-year-old artist included many of his own scores on his programs. He will introduce several to New York. His father, Rodolphe, was at the second piano in André's concertino for two pianos, written when the boy was seven years of age.

Photo by Studio Desautels

Second New York Triumph

Roland

GUNDRY

"TRUE VIRTUOSITY—A VIRTUOSITY TEMPERED BY FLAWLESS TASTE"

J. D. Bohm—N. Y. HERALD TRIBUNE (Dec. 20, 1939)

OLIN DOWNES—N. Y. TIMES—Dec. 20, 1939

"Tone brilliant and warm, technique securely founded, excellent sense of style . . . His appeal to his audience was enhanced by the evident **sincerity and communicative enthusiasm of his years. . . .** To each of these works he brought the **appropriate conception,** approaching each of them in a different spirit, with the clear purpose of forgetting himself, as a personality in presenting the idea of the composer **. . . He thus conveyed the classicism** of Vivaldi's sonata in the excellent edition of Respighi; **the complexity and noble beauty** of Bach, and the **lyricism** and **bravura** which inhere equally in Conus's concerto" . . .

N. Y. HERALD TRIBUNE (J. D. BOHM)—Dec. 20, 1939

" . . . gave further proof that his talent was an extraordinary one and **that his accomplishments already entitle him to a high place among his contemporaries . . . unsullied purity of tone . . . breadth and fire, sensibility, rhythmic verve, technical mastery" . . .**

N. Y. JOURNAL AMERICAN (GRENA BENNETT)—Dec. 20, 1939

"Of the group of young violinists who have in recent seasons registered for public approval **none is more worthy a place in the sun than Roland Gundry—He possesses artistry, musicianship, repose, absolute precision in applying technique and spontaneity in the sweep of brisk and elaborate pages."**

***SCHENECTADY, Union Star*—April 12, 1939**

"GUNDRY SUBSTITUTES FOR FLAGSTAD (headline)
" . . . HELD THE AUDIENCE BREATHLESS."

MONTREAL (Soloist with Les Concerts Symphoniques)
"YOUNG VIOLINIST SCORES TRIUMPH" (headline)
(The Gazette) Nov. 15, 1939

***BALTIMORE, News-Post*—December 16, 1939**
"CHEER GUNDRY AT PEABODY RECITAL" (headline)

Management: NBC ARTISTS SERVICE, RCA Bldg., New York
George Engles, Managing Director

Recorded Accompaniments Offer Many Novel Artistic Possibilities

Alice Wightman, Accompanist and Coach, Develops New Feature for Artists, Teachers and Students

A new educational venture to aid singers, accompanists and vocal teachers, particularly in centres where trained accompanists are lacking, has been developed by Alice Wightman, pianist and accompanist and coach for many concert and radio artists.

Miss Wightman inaugurated the idea following a teacher's suggestion and since then has been supplying, on consignment, recorded accompaniments to teachers, artists and students.

"Students or artists with good repertoire often are unable properly to display their ability, unless they are in metropolitan areas, because of the dearth of trained or experienced accompanists," Miss Wightman told the interviewer. "For this reason if there is available a standard accompaniment, recorded, the student or artist can present a song or other works without being handicapped in this way.

"Also for practice purposes, it frequently is difficult for a student to engage an accompanist, and sometimes one is not available when a teacher is giving a lesson. Since there are certain standard numbers in practically every artist's repertoire, having on hand a recorded accompaniment of these would materially aid in such circumstances.

ALICE WIGHTMAN

"Accompanists" to Order

"I am speaking particularly of sections outside the larger cities, where, of course, this situation would not arise. But a student from out of town often wants to sing for her home circle and cannot find an accompanist able to assist. It would solve the dilemma if she had a recorded accompaniment.

"Accompanying is an art in itself and not all pianists are also accompanists. There are comparatively few schools where accompanying is taught and a pianist desiring to enter this field, if he had recorded accompaniments available, could use them as a course of study for himself. The difficulties presented by variations in tempi and lack of notation are problems that the ordinary pianist does not take cognizance of and only the trained accompanist realizes. Such recordings therefore aid pianists who want to learn accompanying.

"I have been making these recordings since last January. What I hope to do now is to make a recording on one side of the record and on the other give an explanation of this accompaniment. If this is not desired in such fashion, it will be very feasible to compile such a list of explanations and issue them as a series of brochures to accompany the recordings made.

Possibilities for Broadcasting Use

"Not only teachers and artists are interested in this idea but schools and colleges have found it practical. It also is of value in radio broadcasting, particularly in educational programs."

Miss Wightman has had a wide experience as a coach and accompanist. She has been organist of churches in Philadelphia, was accompanist and later director of Station WLIT and assisted many eminent teachers as well as doing coaching herself. Several Metropolitan Opera and radio singers have coached with her as well as concert artists who have prepared their programs under her direction.

Not only recorded piano accompaniments but also those with organ have been made by Miss Wightman, who is considering increasing her present list beyond consignment requirements.

H. A. S.

An Opportunity for Singers

Fritz Lehmann, brother of Mme. Lotte Lehmann, will hold a course of ten sessions of two hours each

in

The Art of Lieder Singing

and

The Impersonation of Operatic Roles

Each member will be given opportunities to sing. One hour will be devoted to "Die Schöne Müllerin" by Schubert and one hour to a varied program offered by the singers.

Mr. Lehmann does not interfere with vocal production but develops in the singer the true meaning and creative interpretation of each song through a modern and individual approach.

Terms for the ten sessions.....$25

The course will be given on Wednesdays at 11 o'clock beginning February 7th

THE MANNES MUSIC SCHOOL

157 East 74th Street New York, N. Y. BUtterfield 8-0656

Richmond Musicians' Club Stages Operetta

Recitals by Sayao, Dickey and Duo-Pianists Greeted

RICHMOND, VA.—The Musicians' Club of Richmond presented Romberg's Desert Song. Chorus and principals were admirably trained. Esther Heller Cooper, Tivis Wicker, Maurice L. Tyler and Percival George sang leading roles, Mabel Stradling and Jacob Schwartzdorf directing the work.

Pierre Luboshutz and Genia Nemenoff, in a two-piano recital, delighted a large Mosque audience, under the management of the Celebrity Concerts series of T. Michaux Moody. Amazing technical skill characterized the work of these artists.

Bidu Sayao, with Milne Charnley as accompanist, gave a superb recital at the Mosque, her voice carrying freshness, charm and resonance, in a remarkable Richmond debut.

Annamary Dickey, recent Metropolitan acquisition, sang for the Ginter Park Woman's Club, under the chairmanship of Mrs. J. Binford Walford. In lovely voice, Miss Dickey gave a program of marked interest. George Harris, Richmond pianist, accompanied.

Ross Graham, baritone, was presented by the Tuckahoe Woman's Club at Westhampton College. Well equipped vocally, Mr. Graham gave a stirring recital. Marjorie Mayer accompanied impeccably.

Gatty Sellars, organist, offered a recital on the six-manual instrument at St. James' Episcopal Church.

Teachers of music numbering about 100 held a two-day meeting at Hotel Jefferson on Nov. 24 and 25. They were addressed by Olga Samaroff Stokowski. Levin Houston, 3rd, of Fredericksburg, presided.

J. G. H.

Youngstown Orchestra Pioneer in Young Artists' Contests

A claim to having been the first symphony orchestra to sponsor a young artists' contest has been put forward by O. L. Kindler, former president of the Youngstown Symphony Orchestra. Mr. Kindler submits an application blank used by the orchestra in 1937 when its first Young Artists' Preview was undertaken and young musicians, in instrument and voice, were invited to participate. He reports that the contest has been conducted every two years since with the territory extended to a radius of 100 miles of Youngstown for the 1939-40 contest.

Marie Volpe Concert Series for Miami Beach

MIAMI BEACH, FLA.—Eight Sunday evening subscription concerts are to be presented by Marie Volpe at MacFadden-Deauville Hotel in her Miami Beach Concert Series. The Coolidge Quartet and Henriette Michelson, pianist, open the events on Jan. 14.

For the second program, Mme. Volpe has secured the Gordon String Quartet and Henry Gregor, pianist, on Jan. 28. Frank Bishop, pianist, and Stephan Hero, violinist, give a joint recital on Feb. 4; on Feb. 11, Ish-ti-Opi, American Indian baritone, will be presented with Olive Dungan Pullen, composer-pianist.

Elisabeth Schumann, soprano, and Dr. Leo Rosenek, pianist, are listed for Feb. 24. Isidor Achron, composer-pianist, and Lea Karina, soprano, come here on March 10. The Curtis String Quartet will be heard on March 17, with Olin Downes, critic-pianist. The series concludes on March 25 with Arturo de Filippi, tenor, and Rita Orville, soprano.

Kipnis Sings with Miami University Forces

MIAMI, FLA.—The University of Miami Symphony Orchestra opened its season on Dec. 11 in the senior high school with Alexander Kipnis, bass of the Metropolitan Opera as soloist.

A capacity audience was on hand when Dr. Arnold Volpe, conductor, raised his baton over the 100 musicians in Tchaikovsky's fifth symphony. It was an inspiring reading that swept to a brilliant close in the spirited finale.

Mr. Kipnis contributed the romanza, Il lacerato spirito from Simon Boccanegra and the recitative and aria, Ella Giammai m'amo from Don Carlos. His luscious, deep-toned voice was in excellent form and he sang with complete understanding of his selections.

Dr. Volpe then presented the waltzes from Rosenkavalier, with the orchestra competently following his direction. Mr. Kipnis brought the program to a close with the Abendstern air from Tannhäuser. Encores were demanded and, accompanied by Evelyn Plagman Jones at the piano, he sang four songs before the audience consented to his retiring.

It was a brilliant opening to the season which lists Joseph Szigeti, violinist as soloist on Jan. 22, Harold Bauer, pianist, on Feb. 19, Gregor Piatigorsky, cellist, on March 4, Walter Gieseking, pianist, on April 1 and Mary Hughes Call, pianist, on April 15.

V. N.

ELEN DOSIA

Chicago Opera Company
December 1939

AS TOSCA

"Mme. Dosia gave us the most beautiful of Floria Tosca since the days of Geraldine Farrar."
Herman Devries, Herald-Examiner

AS JULIET

"A Radiant Juliet"
Edward Barry, Chicago Tribune

AS MANON

"Her appearance, though ravishing was the least she brought to her performance."
Eugene Stinson, Daily News

Suite 701, 119 W. 57th St., New York City

Metropolitan Restores L'Amore dei Tre Re

Jepson, Pinza, Tokatyan Head Cast for Montemezzi Work—La Gioconda Returns with Milanov as Heroine—Helen Traubel Sings Sieglinde—Harriet Henders, Soprano, and Anthony Marlowe, Tenor, Are American Newcomers—Jarmila Novotna in Debut as Mimi

The holiday season at the Metropolitan Opera included revivals of L'Amore dei Tre Re and La Gioconda as well as several debuts, among the gift packages. The Montemezzi opera returned after seven years, with a new Fiora in Helen Jepson, Armand Tokatyan assuming the Avito role, and Ezio Pinza again appearing as the blind Archibaldo. Ponchielli's serviceable thriller had Zinka Milanov in the title role for the first time. Helen Traubel sang her first major Wagnerian role, Sieglinde. New artists bowing included Jarmila Novotna, Czech soprano, heard as Mimi in La Boheme; and two Americans only recently engaged—Harriet Henders, soprano, who sang Sophie in Der Rosenkavalier, and Anthony Marlowe, tenor, as the Sailor in Tristan and Isolde. Barber of Seville was reintroduced, with Lily Pons as Rosina.

Barber of Seville Returns

A source of innocent merriment, as the comic opera Mikado says. That is always Rossini's Barber, with its broadly funny libretto and champagne-like music. The work never seems to stale or dim, nor did it in its seasonal return on Dec. 21.

Lily Pons endears herself to Metropolitan goers with a truly winsome Rosina, acted pertly and sung scintillatingly. Nino Martini has one of his best roles in Almaviva, whom he imbues with dash and youthful chivalry. Delicate lyric vocalism adds to the charm of the presentation.

Norman Cordon makes a highly diverting figure of Basilio, characterized rather than burlesqued, and registering with superior musical effect. Louis D'Angelo's portrayal of Bartolo is a work of art as low comedy. Irra Petina gives a side-splittingly humorous bit as Berta. Gennaro Papi handles his orchestra with skilled routine.

The Second Flying Dutchman

At the season's second performance of The Flying Dutchman on Dec. 22, the cast was the same as at the first one, and the result was a repetition of previous merits and a few demerits.

Kirsten Flagstad, after an Isolde sung the day before, pealed forth her voluminous tones and did some beautifully restrained passages as well. Her mysticism and devotion as Senta were set forth with convincing reality.

Friedrich Schorr's voice is no longer what it should be, but in action he is expert and imaginative. One wonders, however, where on the seas he picked up all the dust he shook from his mantle when he threw it over his shoulder in the first scene with Senta. There is no excuse for such a happening. The stage management should be chided too for overcrowding the final episode, and for not showing the sinking ship of the Dutchman, according to Wagner's directions.

René Maison made the most of the conventional Erik role, and the same may be said of Kirstin Thorborg's Mary. Emanuel List gave a splendid vocal and sufficiently etched account of Daland. Excellent singing was contributed by Karl Laufkoetter, the Steersman. Erich Leinsdorf read the score with fire and elasticity on the whole, though his orchestra overtopped Flagstad and Schorr a few times and had several slight rhythmic differences with the chorus.

Traviata Repeated

Verdi's La Triaviata was given its second performance of the season on Dec. 23 with Helen Jepson, Richard Crooks, and Lawrence Tibbett in the leading roles. All three were in good voice and the enfolding of the work, with the other singers and instrumentalists cooperating, moved along with gratifying smoothness.

Miss Jepson's beautiful singing and engaging appearance were supplemented by natural histrionic ability. Others in the well-chosen cast were Thelma Votipka, Lucielle Browning, De Paolis, Engelman, Cehanovsky and D'Angelo. Lillian Moore, Monna Montes and corps de ballet and the chorus did their share in providing a very satisfying general ensemble under the able direction of Ettore Panizza.

Rigoletto with Pons

Lily Pons sang her first Gilda at the Christmas Day performance, with usual fluency and effortless vocalization; personal plaudits echoed her auditors' enjoyment of her runs, trills and cadenzas and appropriate acting. Lawrence Tibbett was opposite in the name-part; he received a popular ovation. Frederick Jagel sang an excellent Duke, and recalls for all were numerous. Others in the cast were Nicola Moscona (Sparafucile; Anna Kaskas (Maddalena); Thelma Votipka (Giovanna); Louis D'Angelo (Monterone); George Cehanovsky (Marullo); Giordano Paltrinieri (Borsa); Wilfred Engelman (Ceprano) with Maxine Stellman and Edith Herlick in other parts. The incidental dance in Act I under Maestro Romanoff was tastefully executed, and Gennaro Papi conducted with aplomb.

L'Amore dei Tre Re Restored

Montemezzi's opera, too long absent from the Metropolitan repertoire, had renewed hearing after seven years on Dec. 27, and impressed again with its dramatically arresting libretto and its telling music, melodious, expressive, and exquisitely wrought both for voices and orchestra. This is the finest Italian operatic score since Verdi's Otello and Falstaff. Montemezzi's masterpiece stands out unique in modern days, like Debussy's Pelleas and Melisande.

Ezio Pinza had been heard before at the Metropolitan as the blind and vindic-

(*Continued on page 20*)

Twenty-Two Portland Press Herald—Wednesday Morning, December 13, 1939 Portland, Maine

2,000 Persons Attend Concert By Symphony Orchestra

Contralto Captivates Listeners

Martha Lipton Has Rich Voice

By Katherine Haich Graffam

Before an enthusiastic audience of approximately 2,000 people, the Portland Symphony Orchestra, under the direction of Russell Ames Cook, presented what was probably its finest public performance to date in City Hall Tuesday evening. Martha Lipton, American prize-winning contralto, was the assisting artist and she completely captivated her listeners with the rich beauty of her voice and the charm of her personality.

From the opening measures of Mozart's sprightly overture to the "Marriage of Figaro", to the concluding number on the program the orchestra maintained a high standard of musicianship, revealing a new brilliance and authority. The string section, greatly increased in size over previous years, has an added sonority and resonance. Much of the Mozart overture is written in unison for strings, with answering passages for woodwinds which produced interesting color contrasts. Precision of attack was a notable feature of the woodwind section throughout the concert.

The appearance of Miss Lipton was a long awaited event among music-lovers and one that lived up to all of its expectations. The young vocalist, called one of the major talents discovered in 20 years of Federation Young Artists Contests, was heard in an ambitious program of arias for contralto voice. She thrilled the audience with the ease with which her opulent tones filled the large auditorium, their brilliance and purity enhanced by deep musical perception and dramatic intensity. Making a charming picture in her white gown against the black orchestral background, her gracious stage presence was an important factor in her success. In fact, Miss Lipton, from her glorious voice and sincere musicianship to her own personal loveliness, seems to possess every requirement needed for the attainment of her goal.

Singing "Che Farlo senza Euridice", from "Orpheus", Gluck, the young artist made an immediate impression in this exquisite song, revealing the grief of Orpheus at the loss of his bride, Euridice. Her smooth, velvety tones brought hidden beauties to this and every number in which she was heard.

Responding to the tremendous applause, Miss Lipton sang Mozart's famous "Alleluja."

For her second appearance the soloist chose two highly dramatic arias, "Amour, viens aider," from "Samson And Delilah," Saint-Saens, and "O Don Fatale," from "Don Carlo," Verdi, revealing in the final selection the full power of her voice and singing with a dramatic style that won for her an ovation to which she responded with the beloved Tschaikowsky's "None But The Lonely Heart." The absolute silence during this number was indeed a tribute to a finished artistry.

Outstanding on the orchestral program was the performance of the Mendelssohn "Symphony in A Major, better known as the 'Italian Symphony.'" Written during the composer's sojurn in Italy, this is unique among symphonies in characteristic touches of [illegible] scape and the freshness of its melodies. The first Allegro Vivace, is one of [illegible] don, and the violins, [illegible] task to do, brought to [illegible] rhythm. The Andante, which has been compared [illegible] sional, was given [illegible] finish. The movement [illegible] sentimental, [illegible] quality without [illegible] dignity. The [illegible] acteristic Moto M[illegible] carnival [illegible] tarello. The Andante [illegible] the orchestra [illegible] trifying [illegible] greatly [illegible] orchestra [illegible] the [illegible] full [illegible] [illegible]

Soloist And Orchestra At Symphony Concert In City Hall Auditorium

Left, Miss Martha Lipton, guest soloist, with the Portland Symphony Orchestra in the first of the orchestra's concert series Tuesday evening in City Hall.
Right, closeup of Miss Lipton, who achieved national prominence last Spring when she won an Artists' Contest sponsored by the National Federation of Music Clubs.

Revivals and Debuts at the Metropolitan

(Continued from page 19)

tive Archibaldo, and Richard Bonelli as the soft-hearted Manfredo. New to the cast were Helen Jepson, who sang Fiora, and Armand Tokatyan, in the role of Avito.

The impersonation of Pinza showed all its previous variety and force (with here and there just a tithe of too much underlining) and he sang with compelling character, meaning and art. Bonelli's vocalism revealed the same qualities, and his acting gave everything possible to a role which is decidedly static.

Helen Jepson was the loveliest Fiora the Metropolitan has offered, and imbued the role with charm and physical allure but it is to be assumed that so versatile an artist as the American soprano will add more subtlety and freedom to her enactment with further penetration into the emotions and psychology of the part. Her singing had consistent beauty of tone and musical eloquence.

Tokatyan, too, did not suggest all the seductive, romantic fervor of Avito, but delivered his music smoothly and intelligently. Papi's conducting was uneven, and failed to realize the full potentialities of the score.

In stage direction the performance cried for infinitely more coordination and smoothness, and elimination of much disturbing artificiality.

Helen Traubel Triumphs

Helen Traubel's return to the company and her first appearance in a major Wagnerian role, that of Sieglinde, was a feature of Die Walküre on Dec. 28. This second hearing of the music drama was again under the baton of Erich Leinsdorf, and boasted a cast of eminent interpreters Kirsten Flagstad, as Brünnhilde, excelled even her standard in the brilliance and triumphant fullness of her tones. With Friedrich Schorr, an accomplished Wotan, save in moments when his upper tones tired toward the close, she made of the final scene an affecting episode. Lauritz Melchior was the resonant and vital Siegmund; Kerstin Thorborg, an intense and powerful Fricka. Norman Cordon gave evidence of maturing command of the Hunding role.

Miss Traubel, feted by a crowded house, including many standees, overcame initial nervousness and coped with her taxing part in a way to stress its tragic and poignant factors. She disclosed a voice of large size and notable earnestness and force of delivery. Experience on the stage will add still greater ease and grace in her singing and miming. For a first performance, this Sieglinde was an achievement.

The other Valkyries were sung by Mmes. Manski, Jessner, Votipka, Browning, Doe, Petina, Olheim and Kaskas, with more individuality than is sometime the case. But the staging of their "ride" departs far from the composer's directions. And the conducting of Mr. Leinsdorf was of variable quality, sometimes disturbingly noisy, at other times of greater tonal charm.

LOTTE LEHMANN and LAURITZ MELCHIOR,
of the Metropolitan, rehearsing for their Carnegie Hall concert on Jan. 12, for the benefit of the Turtle Bay Music School. They have toured the Middle West and South and will give several joint concerts in New England.

Rosenkavalier Introduces Harriet Henders

There is only one new thing to report about the Dec. 29 hearing of Der Rosenkavalier, for with a single exception, the cast was the same as at previous performances this season of Strauss' opera. It went its course merrily and tunefully, the ensemble getting all the possible fun out of the libretto, and singing the music with unfailing effectiveness.

Lotte Lehmann's tender and lovely acting and vocalism as the Princess always touches one's heartstrings. Emanuel List's Baron Ochs now is one of the outstanding portraitures at the Metropolitan Opera. Rise Stevens, singing charmingly, again made a romantic and engaging figure of Octavian.

The newcomer was Harriet Henders, young American soprano, in the role of Sophie, and she scored a ringing success. Her voice, bright and appealing, suited the music admirably, and was used tastefully and musically. In appearance she suggested girlishness of a somewhat robust kind, despite which she achieved the pert archness of the character.

Erich Leinsdorf conducted with kindling enthusiasm, firm command, and all the necessary touches of humor and sentiment.

La Gioconda Restored

The revival of Ponchielli's La Gioconda at the Metropolitan on the afternoon of Dec. 30, after an absence of three years, found Zinka Milanov in a new role. A dramatically moving Gioconda, Mme. Milanov gave evidence of the truly glorious voice that is hers. Interpretatively, the soprano demonstrated familiarity with the histrionic requisites. Anna Kaskas was a new La Cieca, rather youthful for such an impersonation but singing well, especially in the Voce di donna aria. Bruna Castagna was a superb-voiced and dramatic Laura, and Carlo Morelli won commendation for his Barnaba. Nicola Moscona sang Alvise's role capably. Giovanni Martinelli was a vocally richly dowered and moving Enzo. The ballet, in new costumes, again proved colorful. Mr. Panizza gave a spirited reading of the score.

Rigoletto Repeated

Lawrence Tibbett signalized the New Year's Day matinee Rigoletto by being in his finest vocal estate for his performance of the hunchback jester. His tones rang out magnificently, and he adapted them to every shade of the text and of his expressive acting.

Lily Pons repeated her version of the gentle Gilda, looking fragile and pretty, and making the most of the florid and lyrical music that falls to the role.

Jussi Bjoerling, the Duke, brought down the house with his adept and brilliant singing, particularly in the pealing high register, handled with unfailing *elan* and virtuosity. Bjoerling's acquisition is one of the best achievements of the Johnson regime.

Moscona (Sparafucile) and Petina (Maddalena) added appreciably to the sum of excellent singing and to the movement of the drama. Others contributing well were Norman Cordon, Louis D'Angelo and Thelma Votipka. Gennaro Papi conducted.

Tristan Brings Marlowe Debut

The second Tristan of the Metropolitan season, on Jan. 1. had a notable array of vocalists and Erich Leinsdorf conducting.

The debutant of the evening was a young Philadelphian, Anthony Marlowe, who was heard in the Sailor's Voice from

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TO SINGERS, PIANISTS, VIOLINISTS, VIOLONCELLISTS

The entire expenses of each recital will be defrayed by the Foundation

The 16th Annual Series of Competitive Auditions will be held in New York City during the month of March, 1940, and will be open to concert soloists who have not yet given a New York recital reviewed by critics. Candidates must not be over 30 years of age. The Foundation does not pay travelling expenses for candidates.

Application blanks giving full requirements may be obtained from

MRS. ANNA C. MOLYNEAUX, 9 EAST 59TH STREET, NEW YORK CITY

Formal application, including a recital program, any part of which the candidate is prepared to perform at the auditions, and a letter of recommendation from a teacher, music school, or musician of acknowledged standing, must be filed not later than February 28, 1940.

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IGOR STRAVINSKY
ROTH STRING QUARTET

Sopranos
ROSE DIRMAN
LILLIAN MARCHETTO
HILDA OHLIN

Contralto
VIOLA SILVA

Tenors
GEORGE DALE
HANS HEINZ
JOHN JAMESON

Baritones
BRUCE BOYCE
ALEXANDER KISSELBURGH
REINALD WERRENRATH

Pianists
ANTON BILOTTI
EUGENIA BUXTON
JAMES FRISKIN
JAKOB GIMPEL
SOL KAPLAN

Violinists
ROBERT KITAIN
MAX ROSEN
ERNA RUBINSTEIN

Harpsichordist
RALPH KIRKPATRICK

Thereminist
LUCIE BIGELOW ROSEN

Dancer
TASHAMIRA

Duo Pianists
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backstage at the opening of the first act. Mme. Flagstad as Isolde gave forth again her glorious tones, musicianship, intensity and expression. Melchior as Tristan excelled in the last act, when he acquitted himself admirably both in singing and acting.

To Kerstin Thorborg for her Brangäne, Emanuel List as King Marke, and Julius Huehn as Kurvenal must go the highest praise. Arnold Gabor appeared in place of George Cehanovsky as Melot, and Karl Laufkoetter and John Gurney sang the shepherd and steersman respectively.

The third act, which would have otherwise been a very fine performance, was marred by the race between the orchestra and Isolde in the Liebestod. The direction in this act could also be tidied up somewhat.

Pauly as Ortrud

The performance of Lohengrin on Jan. 3 brought a new Ortrud in the person of Rose Pauly, who was singing her second Wagnerian role within a few days. Heretofore identified with Elektra, Mme. Pauly this season has added Venus and Ortrud to her repertoire. But the stark drama of Strauss, which finds her so admirable an interpreter, is different from Wagner's voluptuous and sensuous Goddess of Love or the representative of the forces of evil which a Silver Knight is needed to thwart.

Julius Huehn, as Telramund, never forgets he is a knight; and his fall from grace he places squarely on Ortrud's misleading information. Mr. Huehn was completely satisfying.

It is needless to say more concerning Mr. Melchior's Knight of the Grail or Mme. Flagstad's Elsa, both outstanding impersonations; nor to add that Mr. List is a regal Henry. Leonard Warren as the Herald makes the most of a lesser role. Erich Leinsdorf, now in charge of Wagnerian scores, proved far from orthodox in his reading.

La Boheme Introduces Novotna

Jarmila Novotna (Baroness Georg Daubek), Czech soprano, made her Metropolitan debut on the evening of Jan. 6, as Mimi in La Boheme, and created a distinctly favorable impression. She has a pleasing voice, youthful in timbre, of good range and well-controlled. Her delivery is tasteful and understanding. In her acting, the newcomer showed ability to express charm and pathos, both achieved by simple, unaffected means. The audience received Mme. Novotna with real heartiness.

Muriel Dickson made her first seasonal appearance and renewed former agreeable memories. She was the Musetta of this evening, comported herself with spirit and archness, and sang the waltz number propulsively.

Jussi Bjoerling again scored strikingly as Rodolfo, with beauty of tone, suave phrasing, and communicative feeling. On the histrionic side, he impressed with a mobile and romantically fervid interpretation.

John Brownlee did a highly sympathetic and fine-toned Marcello, and helped materially in the robust comedy supplied also by Messrs. Norman Cordon (Colline), Louis D'Angelo, George Cehanovsky, and others. Gennaro Papi conducted.

Cassado Tells of Escape from Ocean Perils in Wartime Voyage

Dangers of ocean crossings in wartime did not prove a deterrent to Gaspar Cassado, who recently returned to New York for concert engagements in this country and Canada. Not even a near approach to a real sea tragedy could quell the optimism and buoyant approach to his art characteristic of the Spanish cellist.

When a representative of the Musical Courier visited him in his New York home, Mr. Cassado had as his guest a noted colleague, Albert Spalding, with whom he has frequently appeared in concert. The latter had come to welcome him on his return and to congratulate him on his escape from death on the high seas.

Mr. Cassado described his experience vividly.

"We were sailing without lights, owing to wartime blackout requirements, in a fog about fourteen hours out from Liverpool," he said. "Suddenly there was a grinding shock.

"At first I thought we had been struck by a torpedo. But I immediately realized that the impact had not been violent enough for that.

"We were ordered up on deck. It was utterly black, but everyone was calm—the women particularly showing courage.

Found Population Courageous

"We found that there had been a collision. Our boat had had a miraculous escape from being cut in two, as we had been between a battleship and another vessel carrying troops. Only a matter of inches saved us from this fate.

"Later we returned to port, where repairs were made to the boat. We were then transferred to another liner for the voyage across to America."

Mr. Cassado spoke in admiration of the wonderful spirit of courage which he found everywhere in England. He made a short visit to that country following a tour of South Africa, where he was when the war broke out. He also mentioned the quiet way in which all precautions were taken to protect the civilian population.

"I wanted to buy a gas mask," he said with a smile, "but to my surprise I found that they had provided one even for me, a guest. Nevertheless, it is easy to see what a terrible burden this war has created for everyone, and it is a fine thing that the British nation has continued to sponsor musical performances in such places and at such times as are possible under wartime conditions."

Mr. Cassado related that he had cancelled his projected European tour and returned to this country, where he will be heard in a number of engagements in the next two months.

Mr. Cassado opened his two months' tour in Newark, Ohio, on Jan. 4, and closes it in New York on March 2. He will visit the following cities of the United States and Canada: Iowa City, McPherson and Topeka, Kan; Provo, Utah; Boise, Ida.; Pullman, Spokane and Ellensburg, Wash.; Hollywood, Cal. (radio engagement); Phoenix and Prescott, Ariz.; Lancaster, Pa.; St. Hyacinthe, Quebec; Sydney and Halifax, N. S.; St. Johns, N. B.; and New York City. Hans Horwitz, pianist, is his associate artist.

M. M.

Bach Musical Offering Scheduled

The first complete hearing in New York of Bach's Musical Offering, in the edition of Dr. Hans T. David, of New York University, will be given under the direction of Yella Pessl by the Bach Circle in Town Hall, Jan. 20.

An Announcement of Supreme Interest to Musicians and Music Lovers

Two obstacles in the path of musicians and music lovers who would like to own and follow the scores of their favorite chamber music works are now completely removed: first, the high cost of the scores, nearly all of which are imported; second, the inability of those without training in the art of score reading to follow the music readily.

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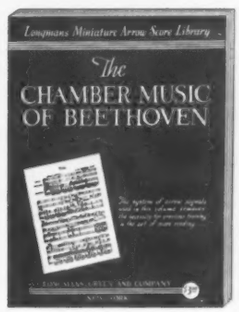
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The above volume comprises 352 large pages (9″ x 12″) each containing four (4) miniature pages, thus reducing turning 75%. Critical notes on each of the thirty-three (33) works; all movements indexed separately; complete list of standard recordings; interesting bibliography. Price in paper binding, $3.00; in cloth binding, $5.00.

— and —

THE CHAMBER MUSIC OF BRAHMS

Contents

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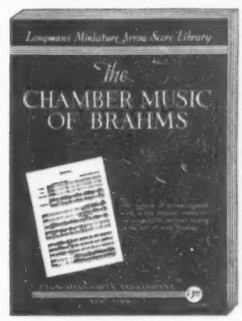

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NEW YORK JANUARY 15, 1940 No. 3003

A Good-Will Voyage to South America

It is not recorded whether Noah encouraged music-making on the ark, unless perhaps the natural trumpeting of the animal pairs domiciled on that interesting vessel. In more recent times, there have been show boats plying widely on our rivers, dispensing song and dance of the more informal variety. And, some two decades ago, an eminent Russian conductor chartered a steamer for transporting a symphony orchestra along the Volga, and according to report his missionary work was entirely in the interests of serious culture.

But the recent proposal made by Leopold Stokowski before assembled South and Central American diplomats at the Pan American Union in Washington is a far more ambitious project. His plan is to form a symphony orchestra composed of two players from every state in the Union, and with it to make a good-will tour of these Southern republics on a steamer which also would include a company of tourists. The practicality of the idea was to depend somewhat on the response given by the Latin American republics to it.

According to reports seeping into our offices, the plan has now reached the stage of actual hearings to select players from each state. For example, the National Youth Administration is holding auditions for instrumentalists between the ages of sixteen and twenty-five who wish to join the orchestra, Saturdays between 10 and 3 o'clock at the administration's radio workshop, Broadway and Fifty-third Street, New York. Evening auditions will probably be added. The finals for those chosen here and in seven other cities will be held at the radio workshop later this winter. In other states similar auditions are being conducted.

With the tacit governmental encouragement being given the venture (since the National Youth Administration, presumably, has close *rapport* with Washington) it seems as if Skipper Stokowski's voyage accords with the Pan American policy of the administration at this particular time. And indeed, the Washington conference to promote Pan American artistic reciprocity not long ago also indicated a will for closer ties.

In short, it seems a most interesting project. Though presenting numerous artistic problems, such a harmonious cargo would carry reciprocal messages of good will between the Americas.

No better way can be imagined to create understanding and closer sympathies between governments than the performance of music of the United States and her sister republics to the Southward by enthusiastic voyagers on a "Ship of Music."

—o—

The Blind in Song

The Chorus of the New York Institute for the Education of the Blind will give its first New York concert in conjunction with Lauritz Melchior at Town Hall, on Saturday evening, Feb. 10. The proceeds go to the Institute, to be used in great part for the promotion of the chorus in its professional career.

The New York Institute, oldest and largest in the United States for the education of the blind, has always devoted special attention to choral work in its musical training. However, it was not until the present director of the chorus, Noel Kempton, joined the staff in 1934 that the idea of a permanent professional chorus took form. Under Dr. M. E. Frampton, principal of the New York Institute, Kempton was given a free hand. He started with over fifty members, and gradually cut down the chorus to its present membership of thirty-five (fifteen women and twenty men) most of whom are under twenty. Some of the members are alumni, who plan to work permanently with the chorus.

Mr. Kempton, a graduate of the Institute of Musical Art (where he became assistant to and eventually successor of Mme. Adele Lais Baldwin, the singing teacher) received his choral training under Margarete Dessoff. Coming to the Institute with no experience in teaching the blind, he has worked out a method of his own and produced remarkable results, maintaining the highest musical standards and insisting that all works be performed in their original language. Working with a group of singers unable to see a conductor, Mr. Kempton nevertheless inculcated a sense of rhythm, timing and ensemble truly impressive.

The program, a difficult one for any chorus, is all the more extraordinary when one considers the handicap under which the singers work. They start with two Palestrina numbers, The Silver Swan of Orlando Gibbons and three Ravel songs, all done a cappella. Then follows the entire Zigeunerlieder Cycle of Brahms. Mr. Melchior's groups come next, some of which, Scandinavian folksongs, will be done with the chorus. The concert ends with songs in English, Sibelius' Finlandia, Tchaikovsky's None But the Lonely Heart and Gretchaninoff's In the Silent Night.

It is hoped that this concert will be only the first of many, and that the chorus will be regarded as a serious and praiseworthy musical group, to be judged by normal musical standards. Today, with the tremendous advance in the education of the blind, they need no longer either apologize or demand special consideration in their chosen careers. The chorus especially is a living proof that the blind are ready to take a constructive place in society.

The first director of music at the Institute was Theodore Thomas. The pupils learn by rote and by Braille music notation. Sometimes it is difficult to teach the emotion of a song, for instance in Die Lotusblume, how could the singers get the feel of a wax flower floating on a still pool under the moonlight? They knew how wax felt, of course, Kempton asked them if they had ever felt the calm stillness of a summer night. Then he compared moonlight with the purity of perfect tone, and also appealed to their religious sense. They sing the number faultlessly.

Cartoon by Edgar Allen, Jr.

"If you place me in the chorus, are you quite sure that I can get out?"

Variations

(Continued from opposite page)

The pronunciation of foreign musical names always is a sore trial for most Americans. For instance there are Rachmaninoff, Stcherbatcheff, Mieczyslav Muenz and Shostakovitch — to say nothing of his Lady Macbeth of Mzensk. Even Dvorak gives our compatriots trouble, the majority knowing him best as De Vorak.

In Montevallo, Ala., the pronunciation puzzle is acute, with Miecislaw Ziolkowski teaching the piano there professorially at Alabama College for nearly twenty years. His name has been too much for the students and the public which goes to his recitals, and so by general agreement they call him "Mr. Z." That is his official title all over Alabama, and he has accepted it with the utmost good nature.

◆ ◆ ◆

Music is being brought to the people with a vengeance these days. News comes that the indefatigable Walt Disney is filming Stravinsky's Sacre du Printemps. After that, anything may be expected, even to wonderful Walt's pictorializing Wagner's Ring of the Nibelung. For instance, this cast of principals wouldn't be bad at all:

Siegfried	Mickey Mouse
Brünnhilde	Minnie Mouse
Sieglinde	Snow White
Wotan	Dopey
Hunding	Grumpy
Hagen	Donald Duck
Froh	Happy
Gunther	Ferdinand the Bull
Grane	Horace Horsecollar

◆ ◆ ◆

"Otto Nicolai, composer of The Merry Wives of Windsor, also wrote an orchestral work called Prussia's Voice. What is it? Heil Hitler? Or should the name be changed to Prussic's Voice? Then there is Stille Nacht. Quite appropriate these blackout nights in Germany, don't you think?"

—Anonymous.

◆ ◆ ◆

It is F. P.'s opinion that the first musical Blitzkrieg in Germany was when Wotan and Loge, in Rheingold, made their sudden attack on Alberich.

◆ ◆ ◆

With not enough existing ills, 1940 now promises even more trouble. Karl Schmidt, zither virtuoso of New York, says that there is every sign of an early renaissance in America for his instrument.

VARIATIONS

By Leonard Liebling

Try as I will, I cannot seem to catch up with reading all the books on music kindly sent by publishers. The best I can do is to swallow them gradually in the post-midnight hours. Therefore many a good volume awaits its turn for tasting.

Those I got at most recently were Howard Taubman's Music as a Profession (Charles Scribner's Sons), and Men of Music by Brockway and Weinstock (Simon and Schuster). Both repaid some of the sleep they cost me.

Taubman, a young recruit to the group of New York daily newspaper critics—he is on The Times—distinguished himself not long ago with a book called Opera: Front and Back, which turned the lyrical business inside out and was flavored with pungent anecdotes of its executives and exponents. In his latest venture he throws light, and some shadow, on the commercial aspects of the world of tone and its practitioners.

The intent of his pages, as Foreworded by Taubman, is "to assemble the facts of music as a profession. For the purposes of this examination the only essential is that music shall be the chief means of livelihood of the individual. It does not matter whether he sings or conducts or plays a solo instrument before huge audiences, whether he teaches in a small town or whether he blows a hot sax in a jazz band." The chief justification for the book, Taubman adds, is that music today is a billion dollar industry. He then points out all the tonal paths that lead to that pelf, and the qualifications necessary to get in on part of the good thing.

All the categories of music makers are discussed, from the provincial $2,500 a year earner to the plutocratic Paderewski with his average net take of $7,500 per night (in America). On the way we learn also about the private financial lives of dollar collectors like Grace Moore, Nelson Eddy, Heifetz, Menuhin, Kreisler, Rachmaninoff, Hofmann, Marian Anderson, Pons, Flagstad, Tibbett, Elman, etc. Taubman tells us too, how much most of them spend of their haulage, and reveals other startling details of their lives on and off the stage.

His chapters show how arduous and expensive is the preparation for the career, how prodigies are made and unmade; the inner workings of a debut; phases of every branch of the profession; the fields of radio, records, movies; the subjects of unionism and organization.

Taubman writes plainly and courageously, with exceptional wisdom and practicality. His revelations, suggestions and advice should be read by every young musical aspirant as well as by many musicians who might learn why their mature careers do not bring better material results. I wish I could quote for you some of the pithy, sentient passages from Music as a Profession, but I believe that I have said enough to encourage you to make a highly useful investment of $2.50 for the book.

◆ ◆ ◆

In Men of Music the authors set out to probe the mental and physical makeup of twenty-one famous composers, and in that light, to correlate them with their period and their works. Biographical the book is to a large extent, but far different from most other biographies. Messrs. Brockway and Weinstock are no blind idolators or even unqualified rhapsodists. On the other hand, they also are not deliberate iconoclasts. They might be called just investigators or appraisers with original viewpoints. Opinionated too, if you like. That is what makes their essay so entirely arresting and provocative.

They seem altogether free from uplifted hands and eyebrows. They look upon their subjects not as gods but as human beings. They cast out all the bunk that has been published about those men. They grant the inspiration but refuse to fall flat before it. Rather they explain what it did to those who had it. The result is a series of striking portraits of alive personalities.

One does not necessarily have to agree with B. and W. on every page in order to enjoy what they say, but their forthrightness and frequent saltiness bear every mark of sincerity and absolve them from any charge of merely trying to be overthrowers and smart alecks.

You will get abundant new slants on the masters from these sketches, and be reminded of some not too familiar bits of history. And constantly you are kept away from clichés and overdrawn imagery.

The composing Men illumined (and doused) are Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber, Rossini, Schubert, Mendelssohn, Schumann, Chopin, Liszt Wagner, Verdi, Brahms, Tschaikowsky, Debussy, Strauss, Sibelius, Stravinsky. (Are the other twentieth century radicals being reserved for another book?) Unusually good pictures of the composers serve as illustrations. I hope that Men of Music falls into the hands of certain hysterical music-lovers and the kind of critics who write for them.

◆ ◆ ◆

Jascha Heifetz crashes the newspapers with his opinion that our musical audiences, who applaud as a sign of enjoyment, should also hiss when they are not pleased. Recalling the late John Philip Sousa's reminiscence about the concert he and his band gave many years ago in Leipsic. They programmed several Wagner selections, and at the start and finish of each one, a bespectacled, severe-looking auditor gave vent to prolonged hissing. During the intermission, Sousa sent for the sibillant critic and asked him whether he disliked the interpretation or the playing. "Neither," replied the hisser, "but I hate Wagner."

◆ ◆ ◆

"Charles Kullmann, the Metropolitan tenor, has dropped the final 'n' in the spelling of his name," informs M. B. H., "but wouldn't it be a calamity if he dropped his high C?"

◆ ◆ ◆

And speaking of renunciations, Rudy Vallee has given up crooning. However, other exponents of mealy-mouthed vocalism still make the radio hideous, so Rudy's defalcation is only a slight blessing. At the moment, one is not sure which are worse, the male crooners or the female bassos. On the other hand, it is certain that most of the sobby stuff sung by both, belongs in the ashcan.

◆ ◆ ◆

The New York Times too, has some words about a distinguished crooner, and writes in its issue of December 21 (quoting an Associated Press item from Moscow):

> The aloof Joseph Stalin was portrayed tonight in a new role—that of a crooner—as the Soviet Russian press and radio poured out praises of him on the eve of his sixtieth birthday.
>
> In a newspaper article an actress described how she and other artists were guests of Mr. Stalin at his "modest, three-room datcha," or country house, near Moscow, and he asked if any of them knew a certain old Georgian folk song. None did.
>
> "I suppose I'll have to sing it myself then," said Mr. Stalin, and he proceeded to do so.
>
> The actress described his voice as a "fine tenor."

◆ ◆ ◆

Hosannahs to Creighton Allen, who performed the four MacDowell piano sonatas (Tragica, Eroica, Norse, Keltic) at Town Hall January 12. They have long been unaccountably absent from public performance. Especially the Tragica and Keltic rank high with their fine melodic content and elevated writing. Other pianists too, might well restore the MacDowell sonatas occasionally and give short vacations to the overworked ones by Beethoven and Chopin. While on the subject, one could also inquire whether the habit-ridden gentlemen of the keyboard have ever heard of a certain Scriabin and his ten sonatas?

◆ ◆ ◆

The Post (New York) tells a story about one of the rehearsals for the recent benefit show given in aid of the Chatham Square Music School, of which Samuel Chotzinoff is director. It was decided that the "amateurs" who danced in the chorus needed professional assistance. Al Segal, dance director, was therefore brought in to teach the proper steps and routines.

"After thirty desperate minutes," the account runs, "during which Segal berated the chorus line, he turned to George Jessel, stager of the show, and asked: 'Who is this guy they call Jascha?' . . . 'Heifetz,' Jessel informed . . . 'And what about this guy Larry, who's off-beat, who's he?' . . . 'Tibbett,' replied Jessel. . . . 'And what about this guy Dave? He can't count 32 bars of music.' . . . 'He can count in millions, though,' Jessel assured; 'he's David Sarnoff, head of the Radio Corporation of America'."

◆ ◆ ◆

The Musical Courier is wrong again—the second time in 110 years. In our issue of December 1, 1939, we published a picture of the New York Philharmonic Orchestra, in which—but let the appended letter speak for itself:

> Chicago, Ill.,
> December 26, 1939.
>
> Dear Variations:
>
> Best wishes for the New Year, and here is hoping that I may have a chance to have a little chat with you during one of my coming visits to New York. For the present, I would like to call your attention to something decidedly strange which has happened to your Philharmonic Orchestra.
>
> I am wondering if I shall be able to get used to this inverted handling of the basses. I know that Kolisch bows with the left, but I did not know there were so many others as the picture of Dec. 1 makes one believe.
>
> Would you be good enough to let me know how many other observing readers of the Courier have called your attention to this little error? Years ago, the NBC people printed a folder of mine with the same left-handed conductorial expression.
>
> I was afraid I had to conduct the entire tour of my Chamber Orchestra that way, but they said it was not necessary. (Ha!)
>
> As usual,
>
> Very sincerely yours,
> RUDOLPH GANZ.
> President, Chicago Musical College.

The picture to which Rudy refers had the photographic pleasantry of making the double bass players appear to be bowing with their left hands!

◆ ◆ ◆

A noted soprano and fervent Republican writes this clever letter to the New York Times:

> In the midst of all this talk of a balanced budget we see a statement that the Republican National Committee is something like $650,000 in the red. Wouldn't it be good practice for Messrs. Dewey and Taft to start on that small item? It might prepare them for the greater task which they seem to believe lies before them. CECIL ARDEN.
>
> New York, Dec. 13, 1939.

◆ ◆ ◆

At Oberlin College, Ohio, a musical program listed "Pomp and Circumstance in D," by Elgar. Eugene Goossens says that he once saw it billed as "March in Pumps and Circumstances." Now, now, 'Gene, where?

◆ ◆ ◆

Two items from the Daily News (N. Y.) of January 4, by Danton Walker, which show how high that former music critic has risen in the world:

Charles Stark, CBS commentator, reports a sign in a Brooklyn barber shop—"Violin lessons in groups. One free haircut with every six lessons."

Tony's, on West 52nd St., has created a Gone With the Wind cocktail—one drink and you see Rhett; two drinks and you'll see Scarlett.

◆ ◆ ◆

Perhaps when Stokowski not long ago made charivari of the Philadelphia Orchestra by putting its strings in the rear and its blow instruments in front, he was following the Biblical thought: "But many that are first shall be last; and the last first."

◆ ◆ ◆

"I hate to set anyone against Bach and make a refugee of him," informs I. T., "but I resent what Hitler did to Mendelssohn in Germany and I herewith call the attention of the Führer to the fact that Bach wrote a composition entitled Thou Guide of Israel."

(*Continued on preceding page*)

This department has been kept busy, what with debutantes being feted after their introduction to New York audiences. As 1939 passed into history, two festal occasions brought musicians gathering to offer congratulations and Simon barely arrived in time to note "among those present."

In chronological order your scribe darted past the butler at the home of William Matheus Sullivan and the next night dropped in on Dr. Arne Grundstrom. Mr. Sullivan, summer impresario at his Connecticut estate, was host to Helen Traubel on Dec. 28 immediately following her debut at the Metropolitan. Among those who congratulated the new diva were her compatriots at the Johnsonian temple including Pons, Bonelli, Melchior, Reggiani, Martinelli and Jagel and the Vincent Astors, Mrs. J. T. Mali, and daughter, Mrs. Busch Greenough, Mr. and Mrs. Wilbur Evans, Mr. and Mrs. Edwin McArthur and others. Christmas decorations added to the festal air.

Simon recovered in time the following night to drop in on Dr. Grundstrom. He was host at a party for his wife, Ann Chenee, pianist, who had just made her Town Hall debut. Commemorating the occasion, her husband gave the pianist a ring, designed with a music staff and bearing her initials in diamonds. A nice Santa Claus to have around, says Simon.

* * *

No one may have been aware of it, but your Simon, couched in a portmanteau, was present when the National Symphony Orchestra completed its Northern tour on Dec. 15, a 2,000-mile trip that started in Syracuse, N. Y., eleven days earlier. According to your faithful djinn, who rode the rods, capacity houses greeted the players everywhere.

During the entire trip, Dr. Hans Kindler and his men were accompanied by a staff reporter and photographer from the Washington Post, who kept the folks back home fully advised as to what was happening on tour. But that was nothing to the minute particulars gathered by your Ariel who tirelessly listened and made mental notes all during the trip.

He swears that the men were kept hustling during their ten days and eleven nights of traveling and, according to John Chabot Smith, the loss in weight of the entire orchestra amounted to 250 pounds. Fifty-two hours were spent in trains, half of that on the stage and eleven hours in busses. One rehearsal, running two and one-half hours, took place while on tour. The most frequently played works were Weber's Oberon overture, Mozart's Kleine Nachtmusik, Moussorgsky's Boris Godounoff selections, the prelude to the third act of Wagner's Lohengrin, Debussy's Claire de Lune and Moussorgsky's Russian Chant, the latter receiving the greatest number of performances. The audiences are said to have totaled 25,000.

This would seem to be quite enough of an achievement. But on Jan. 22, the orchestra starts on another tour that will take it through Pennsylvania, Ohio and West Virginia, and also goes on a Southern tour at the end of February. What the final quota of excess poundage shed by the way will be after these heroic hegiras, none can say. Truly, the life of an orchestra man these days is gratifyingly exciting!

Gladys Swarthout Completes Half of Tour

Gladys Swarthout, Metropolitan Opera mezzo-soprano, returned to New York for the holidays after having completed the first part of her concert and opera tour. Following her annual Town Hall, New York, recital in February, Miss Swarthout returns to the Metropolitan after a two-year absence, for the final four weeks and the spring tour.

Miss Swarthout will be soloist with the Kansas City Philharmonic, Dayton Philharmonic and Detroit Symphony as well as fulfilling concert engagements in the Middle and South West. She sang the title role in Carmen for the first time, appearing with the Chicago City Opera and has appeared in recital and as soloist with orchestras in more than thirty cities in the United States and Canada during the first part of her tour.

Wife—"Isn't she talented, dear?

Husband—"Er,— very talented."

Cartoon by Edgar Allen, Jr.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Monday, January 15
National Orchestral Association, Carnegie Hall (E)
Enya Gonzalez, soprano, Town Hall (E)

Tuesday, January 16
Luboshutz-Nemenoff, two-piano recital, Town Hall (E)
Philharmonic-Symphony Society pension fund concert, Carnegie Hall (E)

Wednesday, January 17
Bruno Eisner, pianist, Town Hall (A)
Erica Morini, violinist, Town Hall (E)
Trio of New York, Carnegie Hall (E)

Thursday, January 18
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 19
Philharmonic-Symphony Society, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)
Beal Hober, soprano, Town Hall (E)

Saturday, January 20
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Ethel Elfenbein, pianist, Town Hall (A)
Bach Circle, Town Hall (E)

Sunday, January 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Harriet Eells, soprano, Town Hall (A)
New Friends of Music (Rudolf Serkin, pianist; Adolf Busch, violinist; Emanuel Feuermann, cellist), Town Hall (5:30)
Mobley Lushanya, soprano, Town Hall (E)

Monday, January 22
Philharmonic-Symphony Society, Young People's Concert, Town Hall (A)
Raya Garbousova, cellist, Town Hall (E)

Tuesday, January 23
Philadelphia Orchestra, Carnegie Hall (E)
Arthur Loesser and Beryl Rubinstein, two-pianists, Town Hall (E)

Wednesday, January 24
Yves Tinayre, baritone, Town Hall (E)

Thursday, January 25
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 26
Philharmonic-Symphony Society, Carnegie Hall (A)
Maurice Eisenberg, cellist, Town Hall (E)

Saturday, January 27
National Orchestral Association, Carnegie Hall (A)
Alexander Kelberine, pianist, Town Hall (A)
Lily Pons, soprano, Carnegie Hall (E)
Robert Kitain, violinist, Town Hall (E)

Sunday, January 28
Philharmonic-Symphony Society, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
New Friends of Music (Griller Quartet, Mischa Levitzki, pianist; Elisabeth Schumann, soprano), Town Hall (5:30)
Jules Bledsoe, baritone, Town Hall (E)

Monday, January 29
Durieux Chamber Music Society, Town Hall (E)

Tuesday, January 30
Enrique Ros, pianist, Town Hall (A)
Dessoff Choirs, Town Hall (E)
Efrem Zimbalist, violinist, Carnegie Hall (E)

Wednesday, January 31
Vladimir Horowitz, pianist, Carnegie Hall (E)

Thursday, February 1
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Leo Smit, pianist, Carnegie Hall (E)
Jussi Bjoerling, tenor, Town Hall (E)

Saturday, February 3
Alexander Brailowsky, pianist, Carnegie Hall (A)
Helen Schafmeister, pianist, Town Hall (A)
André Mathieu, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, February 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Marion Selee and Tom Williams, song recital, Town Hall (A)
New Friends of Music (Kolisch Quartet and Josefa Rosanka, pianist), Town Hall (5:30)
Adolf Busch, violinist and Rudolf Serkin, pianist, Town Hall (E)

Monday, February 5
Eugene List, pianist, Town Hall (E)

Tuesday, February 6
Philharmonic-Symphony String Quartet, Town Hall (E)
Cleveland Orchestra, Carnegie Hall (E)

Wednesday, February 7
Miriam Solovieff, violinist, Town Hall (E)

Thursday, February 8
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 9
Philharmonic-Symphony Society, Carnegie Hall (A)
Frank Chapman, baritone, Town Hall (E)
Nathan Milstein, violinist, Carnegie Hall (E)

Saturday, February 10
Marcelle Denya, soprano, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
New York Institute for Blind Chorus, Lauritz Melchior, tenor, soloist, Town Hall (E)

Sunday, February 11
John Charles Thomas, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Kolisch Quartet, William Primrose, violist), Town Hall (5:30)
Marion Lorraine, soprano, Town Hall (E)

Monday, February 12
Clara Rabinovitch, pianist, Town Hall (A)
Maurice Wilk, violinist, Town Hall (E)
Sol Kaplan, pianist, Carnegie Hall (E)

Tuesday, February 13
Philadelphia Orchestra, Carnegie Hall (E)
Hipolito Lazaro, tenor, Town Hall (E)

Wednesday, February 14
New York Oratorio Society, Carnegie Hall (E)
Carroll Glenn, violinist, Town Hall (E)

Thursday, February 15
Philharmonic-Symphony Society, Carnegie Hall (E)

Ludwig Wielich Publishes Book of Memoirs

The holiday season brought book reviewers additional enjoyment and many chuckles with the arrival of one of the cleverest "books" to come to such desks in some time. It is "issued" by L. Wielich, personal representative and counselor for many eminent musical artists and is a summary of his activities during the recently closed decade. The collection is unique in its arrangement and attractively presented.

The front cover includes a cartoon by Viafora showing Mr. Wielich with his arms filled apparently with publicity matter. Entitled Pickings and Clippings, the volume includes facsimiles of his work as a columnist, press representative, original publicity ideas, as a promoter and publicity advisor and as advertising counselor.

Columns written by Mr. Wielich and containing items concerning Caruso, Farrar, De Segurola, Toscanini, Dalmores and Tetrazzini, vie with reproductions of autographed photographs of Alessandro Bonci, Eyvind Laholm, Bidu Sayao, Karl Krueger, Schumann-Heink, Nicolai Malko, the entire membership of the Vienna Boys' Choir, Silvio and Isabel Scionti, Felix Weingartner, Alma Gluck, Antonia Brico and other eminents in the musical world. Clippings of special articles for many magazines are also reproduced in the collection which lists also excerpts from reports of his activities in fields other than music. H. G.

New School for Social Research Offers New Courses

New courses for beginners and advanced students in improvisation and creative keyboard harmony will be organized next semester at the New School for Social Research, New York, by Dr. Ernst Th. Ferrand, former head of the Hellerau-Laxenburg College, Vienna. The courses are a result of those offered by the Austrian-Hungarian pedagogue and musicologist, last year. He will also be associated with the new Dramatic Workshop at the school and lecture and teach rhythmic movement and music appreciation for dramatic and operatic students.

Weissmann Conducts Wagner Series Under City Direction

Dr. Frieder Weissmann, who appeared last summer as conductor at the Stadium Concerts, New York, is directing the orchestra in the special Wagnerian concerts presented at the Centre Theatre under the sponsorship of Mayor La Guardia. Lauritz Melchior was soloist at the opening concert and Friedrich Schorr at the second program.

Dr. Weissmann also conducted the New Jersey Symphony Orchestra in its seasonal inaugural on Dec. 4 in the Orange (N. J.) High School.

Career of Modern Accompanist Requires More Than the Mere Acquaintance with Music

A pianist who devotes himself to accompanying should have no preferences between the instrumental and vocal artist, but should adapt himself to both fields, maintains Ivor Newton, British accompanist.

Now in this country because of the cancellation of engagements in England due to hostilities, Mr. Newton, who has been accompanist and associate artist with many eminent figures in the musical world from Nellie Melba to John Brownlee, explained his position in a talk with a Musical Courier interviewer.

When he was a lad, the infant prodigies and a certain veteran pianist were the vogue in London and Mr. Newton heard a well-known pianist of the day cynically remark that it was "hopeless to make a career as a pianist unless you are under nine or over ninety years of age." The boy, with aspirations to become a virtuoso, immediately turned his thoughts and studies to the career of accompanist.

"I am glad today that I answered this 'call,'" Mr. Newton said. "Mme. Melba not only encouraged but greatly influenced me. Personally, I like the definition of an accompanist given by Chaliapin, with whom I was associated for many years. According to the great Russian bass, an accompanist must have the 'fingers of a virtuoso, the head of a musician and the heart of an artist."

Mr. Newton recounted the story of the young English singer who, delighted at the thought of being assisted at a concert by one of the well-known accompanists, wrote to ask when he might be granted a rehearsal and received from the latter's secretary the laconic reply: "Mr. X never rehearses."

What the Accompanist Needs

"A modern accompanist who adopted such methods," Mr. Newton continued, "would never be able to satisfy the great demands made on him. His singers expect him to be prepared with the literature of the classic Lieder, Debussy, de Falla and Medtner. His violinists will want anything from Mozart to Szymanowski. His cellists will demand a repertoire from Beethoven to Shostakovitch. He should have an understanding of the special style and characteristics of each composer and a feeling for languages, otherwise he cannot enter into the spirit of the poem which has inspired the song.

"It sometimes happens that the accompanist is made to feel that the soloist is after a dictatorship rather than a partnership, whereas in the ideal collaboration, each should feel the influence of the other knowing when to take the lead and when to support.

"Each artist, player and singer is a separate study in himself or herself and the accompanist should bow with the instrumentalist and breathe with the singer. The accompanist, furthermore, must play as if he were convinced that the interpretation given by the artist with whom he is associated is the best, and must play with conviction, else he loses his value to that artist. There are some artists who believe in much rehearsing; others believe this will result in a routine performance and prefer to be inspired by the reaction of their audience.

"Some, I admit, are temperamental and there is where the accompanist must be a psychologist. In a word, the accompanist should be ready to meet all emergencies, must be thoroughly familiar with his artist's ideas and agree completely in mood and style so that a unified performance will result."

Photo © by Koala Farm, Adelaide

IVOR NEWTON

Mr. Newton has just returned from Australia with Mr. Brownlee. The latter has rejoined the Metropolitan Opera for the season and Mr. Newton had expected to sail for England to resume his work in London as accompanist and soloist, but cancellation of his engagements has resulted in his remaining, at least temporarily, in this country.

Last July he left England with Mr. Brownlee and they have been heard in India, Ceylon and extensively in the latter's native Australia.

Since his early youth as a "wunderkind" accompanist, Mr. Newton has been accompanist for Melba, Tetrazzini, Clara Butt, Ysaye, Lehmann, Rethberg Elisabeth Schumann Grace Moore, Elisabeth Rethberg, Florence Easton; Ria Ginster Ninon Vallin, Lina Pagliughi, Elena Gerhardt, Jarmila Novotna, Erica Morini, Nathan Milstein Zlatko Baloković, Samuel Dushkin, Guila Bustabo. Yelly d'Aranyi, Jan Kiepura, Richard Crooks, Jussi Bjoerling, Lauritz Melchior, Richard Tauber, Herbert Janssen, John Charles Thomas, Friedrich Schorr, Ezio Pinza, Alexander Kipnis, Pablo Casals, Emanuel Feuermann, Raya Garbousova and William Primrose.

When Edwin McArthur became ill, Mr. Newton served as accompanist for Kirsten Flagstad's London recital debut. In addition to his tours with Chaliapin and Beniamino Gigli, he also toured with Lina Pagliughi and accompanied Lily Pons abroad.

Elgar and Menuhin Meet

Speaking of his experiences, Mr. Newton recalled two highlights. He remembered a morning spent with the late Sir Edward Elgar, and Yehudi Menuhin, eminent American violinist. Yehudi had asked him to play the orchestral part of Elgar's concerto when he first performed it for the composer.

"It was the first time they had met," Mr. Newton said, "and it was interesting to see them together, the meeting of two generations. I remember the wonderful look that came over Elgar's face as he listened to his concerto and realized the supreme skill and understanding of the lad who was playing for him. The meeting was the beginning of a great friendship between Elgar and Menuhin.

"The meeting was not without its humor: it took place on a hot day during the great economic slump when musicians were going through difficult times. Before we started to play, Elgar suggested that as it was hot, we might all take off our coats. When we had done so, he looked around and said: 'I think we must be the only musicians left who still have a shirt to our backs.'

"In Australia, I stayed with Yehudi's sister, Hephzibah, and her husband, Lindsay Nicholas. She has not played in public since her marriage but I had the pleasure of playing duets for two pianos in her beautiful home near Melbourne."

Another interesting experience, Mr. Newton said, was his accompanying two ranking conductors of the present. He played for John Barbirolli when the latter gave a cello program in London and he also accompanied Serge Koussevitzky when the Boston Orchestra conductor was heard in a double-bass program.

At the moment, Mr. Newton is rehearsing with Gregor Piatigorsky and will make a tour with the Russian cellist this month.

H. A. S.

Artists Visit Portland

Oregon Community Applauds Tibbett, Sayao, Menuhin

PORTLAND, ORE.—Although perhaps only crumbs from San Francisco's annual operatic feast, greatly appreciated here were the concerts by Lawrence Tibbett and Bidu Sayao.

Tibbett, in regal voice, held a capacity crowd for nearly three hours when he sang in the Public Auditorium. It was undoubtedly the finest recital Tibbett ever gave in Portland and set a standard for other visiting baritones.

Sayao, unheralded here, save for the usual newspaper promotion, was the surprise number of the early season. Her concert in the Auditorium introduced here a voice and a personality which seem destined to travel far.

Two violin celebrities, representing the alpha and omega of expert fiddling, performed in the Auditorium within a few days of one another. Yehudi Menuhin gave a program of classics, flawlessly played. David Rubinoff "panicked" about 2,000 school kids and their elders with an exhibition of quasi-hokum, also flawlessly played. Rubinoff was seconded by the capable two-piano team of Fray and Braggioti.

Other recent attractions were the Hart House String Quartet, Nov. 10; Janet Graham, pianist, Nov. 13; and the San Francisco Opera Ballet, in two performances in the Mayfair Theatre on Nov. 16.

D. L. P.

Westminster Choir on Tour

Dr. John Finley Williamson and his Westminster Choir left New York on Jan. 8 for a trans-continental tour. The choir has fifty-three engagements in eight weeks.

Seattle Hails Solo Art of Bjoerling

E. Robert Schmitz Plays with Orchestra in D'Indy and Franck Opuses

SEATTLE, WASH.—The regular subscription series of concerts by the Seattle Symphony Orchestra, under the direction of Nikolai Sokoloff, continues to be the center of musical activity in the city. Two guest soloists, Jussi Bjoerling and E. Robert Schmitz, added lustre to the last two concerts and were undoubtedly contributing factors in keeping the standing-room-only signs out.

Bjoerling appeared in a recent concert in the Dream Aria of Massenet (which was warmly encored), and then in the Liszt Faust Symphony. In the latter—heard for the first time in its entirety in Seattle—the University of Washington Glee Club, directed by Charles Wilson Lawrence, supplied the choral background in the last movement. Mozart and John Powell were the other composers heard on the program.

Schmitz appeared in the piano part of a work unfamiliar to Seattle audiences—the D'Indy Symphony on a French Mountain Air. He played his score from memory with a balance and verve which comes only from the love of a great work. Mr. Schmitz also was heard in the Symphonic Variations of Franck, which received such a warm reception that three encores were given. Bizet and Franck numbers were also programmed by Dr. Sokoloff, who has an especial flair for interesting program building.

Choral and Other Groups Appear

The Junior Gregorian Choir, under the direction of Helen Newland Maurier, appeared in its winter concert, Dec. 5. Outstanding was a cantata, A Mystery for Christmas by Howard McKinney. Several of the boys had individual solo parts, which give much pleasure. The conductor has built this group into such perfection that only the largest auditorium in Seattle was capable of seating those desiring admission.

George C. Kirchner, director of the University of Washington Symphony Orchestra, presented that organization in an inspiring concert at Meany Hall recently. Featuring the Brahms C minor Symphony, these young people played with ensemble and interpretation which indicated their readiness to step into the ranks of the regular symphony personnel.

Silvio Risegari presented a large group of his advanced students in a piano concert, Dec. 12, at the Women's Century Club. Most of the numbers presented were concerto movements, with second piano parts furnished by Mr. Risegari.

Ella Helm Boardman and Amy Worth presented their respective groups of singers from the Ladies' Musical Club in programs of carols, ancient and modern.

J. H.

Novotna at Candle Service

At the Candle Service at the Dalton School, New York, on Dec. 20, Jarmila Novotna, new Metropolitan Opera soprano, was heard in a carol by Smetana, a Bohemian carol and Reger's Cradle Song. Christmas songs were sung by the audience.

George Byron on Radio

George Byron, young American baritone, has been signed for the Music and Manners program on Tuesday nights over WOR, it is announced by the Embree Concert Service, Inc., under whose auspices he is appearing this season.

Philadelphia Hears Rachmaninoff Conduct His Symphony, The Bells

Marriage of Figaro Sung in New English Version by Resident Company—La Scala Forces Give Hänsel—Choral Bills Mark Holidays

PHILADELPHIA.—The Philadelphia Orchestra concerts of Dec. 8 and 9 marked Sergei Rachmaninoff's first appearance in thirty years as guest conductor of an American orchestra. The program was composed of his symphony No. 3, in A minor (characteristic of the composer and very fine), and the symphony, The Bells, for orchestra, chorus and solo voices, to the poem by Poe. The soloists were Susanne Fisher, soprano; Jan Peerce, tenor; Mack Harrell, baritone, while the chorus was the Westminster Choir (Dr. John Finley Williamson, director). Rachmaninoff, as would be expected, conducted with skill and authority, and the assisting forces did creditable work. It was a rare privilege to hear these great works conducted by the composer.

Telemann Score Revived

This season several of the first chair men are appearing as soloists with the orchestra. For the concerts of Dec. 15, 16 and 18, William Kincaid, first flutist, was soloist in a suite for flute and strings by Telemann, doing exquisite work in tone, phrasing, nuance and general conception. He received an ovation. Eugene Ormandy provided sympathetic accompaniment with the orchestra. The concerts opened with two beautiful Bach chorale-preludes arranged by Mr. Ormandy, who gave to them a deeply moving interpretation. The Mozart symphony No. 39, in E flat major, and the Strauss Don Quixote also received individual readings. Incidental solos in the Don Quixote were well played by Benar Heifetz, cellist, and Samuel Lifschey, violist.

The Philadelphia Orchestra on Dec. 22 and 23, under Mr. Ormandy, gave a charming Miniature Suite by J. C. Smith, a pupil of Handel. Due to the sudden illness of Enid Szantho, contralto, the management secured as soloist Steuart Wilson, tenor, a recent addition to the Curtis Institute of Music faculty. Mr. Wilson sang the Benedictus from the B minor Mass of Bach, and the aria Haste Ye, Shepherds from Bach's Christmas Oratorio, showing mastery of these works. Piano accompaniment was skillfully supplied by Ralph Berkowitz, with flute obbligato exquisitely played by William M. Kincaid. For a solo part in the Magnificat of C. P. E. Bach, Thelma Davis, young Philadelphia contralto, was secured as substitute and sang the part admirably. The University of Pennsylvania Choral Society (Robert Elmore and Harl McDonald, directors) did excellent work in the choral parts. The closing number was the New World Symphony of Dvorak. John Minsker achieved special success with the English horn solo in the Largo.

Tansman and Zador Novelties Heard

Mr. Ormandy gave a program featuring two first performances in America on Dec. 29 and 30, including a concerto for viola and orchestra, by Tansman, with Samuel Lifschey, first-desk man, as soloist. The second movement, a *presto*, was played with much skill. Fine tone quality was shown in the *lento*. In much of the first and last movements the solo instrument became a part of the ensemble. An ovation was given the soloist. The other novelty was the ballet suite, The Machine Man, by Zador. The four parts were: Intermezzo, Auto - Ride, Waltz on the Lawn, and Dance of the Machines. Telling a fantastic but amusing story, the pleasing work was well scored and finely performed. Mr. Zador was called to the stage several times. A charming Suite for strings by Corelli, the Beethoven second symphony and the Daphnis and Chloe Suite (No. 2) by Ravel were superbly played.

Youth Concert

The Christmas Concert for Youth given by the Philadelphia Orchestra, Mr. Ormandy conducting, was again patronized by a capacity house of eager and enthusiastic "youth." The purely orchestral numbers were the overture to Hänsel and Gretel by Humperdinck, Rachmaninoff's symphonic poem Isle of the Dead, and the César Franck symphony. The soloist was Frederick Vogelgesang, violinist, and youngest member of the orchestra, who was chosen last spring in competition. He gave a brilliant performance of the Glazounoff concerto. Another treat was the singing of St. Peter's Choir of men and boys, directed by Harold W. Gilbert, of three old Christmas carols. The audience joined in two other familiar ones.

Hänsel and Gretel by La Scala Forces

Hänsel and Gretel was presented by the Philadelphia La Scala Opera Company on the afternoon of Dec. 16, with Virginia MacWatters, local youthful soprano, making her debut in major grand opera in the role of Gretel, and revealing a pleasing voice and excellent action. Bernice Schalker as Hänsel was also more than pleasing, both vocally and dramatically. Edward Rhein as the Father sang admirably, and his acting was equally good. Alice Haeseler as the Witch, Mary Brumblay as the Mother and Nina Dorian as the Sandman were also excellent in their parts. Giuseppe Bamboschek was the conductor, who would have achieved better results if he had kept the orchestra down sufficiently for the voices to be heard.

Figaro Sung in English

The Philadelphia Opera Company, Hans Wohlmuth stage director, gave an uncut version of Mozart's The Marriage of Figaro on Dec. 19, in a new English translation made by the music director, Sylvan Levin. The translation was definitely singable, with numerous up-to-date phrases which drew many laughs.

The cast was finely balanced, with virtually every one doing excellent work vocally and dramatically. Particularly fine voices were those of Frances Greer as Susanna; Leonard Treash as Figaro, who at the last minute stepped in to take the part which Robert Gay was unable to take due to sudden illness; Selma Amansky as the Countess, and Howard Vanderburg as the Count. Josephine Perdikis as Cherubino sang well but made her especial mark in the portrayal of the part. The others who were finely trained and good in their respective parts were Anne Simon (Marcellin), E. Luke Matz (Bartolo), Paul Desire (Don Basilio), Kathleen Owsley (Barbarina), Mackey Swan (Antonio), Donald Coker (Don Curzio), Brenda Lewis and Rose Nadel as Two Young Girls.

The excellent ensemble training of the group was one of the outstanding points. Clear enunciation was another feature. The chorus did much better singing than in the preceding opera. The staging was especially effective, with new scenery. Mr. Levin had perfect control of orchestra, singers and the stage at all times.

Salzedo Pupils Heard at Curtis

One of the finest harp recitals in this writer's memory was the graduation recital of Lynne Wainwright, student of Carlos Salzedo, at Casimir Hall, Curtis Institute, on Dec. 5, when an exacting program was superbly performed.

Three others of Mr. Salzedo's pupils gave a recital for the harp on Dec. 12 in the same place, playing only works of their teacher, with the exception of one Prokofieff number. The participants were Janet Putnam, Ruth Dean and Ann Nisbet.

The Guild Singers, Isadore Freed conductor, were heard in an artistic concert on Dec. 6 in the Academy of Music foyer, singing English and French madrigals, music of Russia, The Peaceable Kingdom by Randall Thompson, and folk songs. Mr. Freed has a splendidly trained group and achieves excellent effects.

Mendelssohn Club Aided by Choir

The Christmas Concert of the Mendelssohn Club, assisted by St. Peter's Choir, Harold W. Gilbert director of both organizations, was presented Dec. 15 in the Academy of Music before a good-sized audience. The first part of the program included carols, excellently sung by both groups. The latter part was devoted to a shortened version of Bach's Christmas Oratorio, for which 40 players from the Philadelphia Orchestra played the orchestral score. The soloists were Veronica Sweigart, contralto; Frederick H. Day, tenor; Edmund C. Helvesston, baritone, and Roma A. Angel, accompanist. The oratorio was beautifully sung.

A pleasing concert for two pianos was given under the auspices of the Clarke Conservatory of Music, by Verna Scott and Betty Brown, assisted by Sheldon Walker, baritone, and Frances Spangler, accompanist, on Dec. 6. M. M. C.

Photo by J. Abresch

GERTRUDE GIBSON,

American soprano, made her Town Hall, New York, debut on Jan. 9. Winner of a Naumburg Foundation award, Miss Gibson was granted the Atwater Kent audition for Westchester County in 1930, a silver medal from the New York Music Week Association the next year, the Madrigal Society award in 1932, and a fellowship at the Juilliard Graduate School which has been renewed for the fifth year. She has sung with the opera forces of this institution, as well as at Chautauqua, N. Y., and the Worcester Festival.

Pittsburgh Lauds Native Orchestral Scores

Bostonians Give Novelties — N. Y. Philharmonic Heard—Local Orchestra Feted

PITTSBURGH, PA.—Two brilliant performances of different programs by the Boston Symphony were led here by Dr. Serge Koussevitzky. At each an important American work was heard by local music lovers for the first time. Roy Harris' impelling third symphony at the night concert and Howard Hanson's third symphony, played at the matinee, won an emphatic success. On each occasion the composer was called to the stage by the conductor and shared demonstrative ovations. Some 4,000 persons attended each of these concerts.

Dr. Ernest Lunt led the Mendelssohn Choir in its annual presentation of Handel's Messiah. Soloists were Florence Kirk, Alta Shultz, Harold Haugh and Gean Greenwall. Homer Wickline presided at the organ. The Blakey Singers, a Negro group led by Rubi Blakey, gave a miscellaneous program that included a number of well-sung Spirituals.

The Budapest String Quartet was heard in one of the most exciting chamber music concerts given here in years. The event was under auspices of the two-year-old non-profit New Friends of Music. The Art Society's third recital featured the Stradivarius String Quartet. This group won acclaim in Brahms' A minor quartet.

Virovai with Orchestra

The Pittsburgh Symphony Society, led by Fritz Reiner, accounted for several stimulating performances over past weeks, excellent programs and admirable interpretations marking their efforts. Robert Virovai's superb violinistic attainments aroused everyone in his performance of the Brahms concerto. At each of the pair of concerts with the Pittsburgh Orchestra the no-encore rule had to be abrogated.

The phenomenal Jascha Heifetz gave impelling performance to Prokofieff's second violin concerto and Mozart's D major concerto when he appeared here recently as soloist with the Pittsburgh Symphony Society.

Alec Templeton's first local piano recital attracted a very large audience and his playing won merited encomiums. Serious music formed most of the list, with the latter part devoted to Alec's incomparable humorous activities.

N. Y. Philharmonic Plays

The first appearance here in ten years of the New York Philharmonic-Symphony, this time under the baton of John Barbirolli, brought out a banner audience.

Zlatko Balokovic was hailed at his violin recital under Art Society auspices.

A huge attendance marked the solo appearance with the Pittsburgh Orchestra of Pianist Oscar ("Information, Please") Levant, who gave a thrilling exposition of Gershwin's concerto and led the orchestra in performance of a Dirge of his own, dedicated to George Gershwin.

RALPH LEWANDO.

Langstroth Works Heard

A program of works by Ivan Langstroth was given at the New York home of Mrs. John Henry Hammond on Dec. 14. The artists participating were Elisabeth Schumann, soprano; Elizabeth Westmoreland, pianist; Leo Rosenek, pianist, and the Roth Quartet.

Baltimore Applauds Menuhin As Soloist with Philadelphians

New Score by Zador Introduced — Peabody Recitals and Other Concerts Present Array of Talent

BALTIMORE, MD.—Following the holiday lull, the Philadelphia Orchestra under Eugene Ormandy, returned Jan. 3 for its third concert. The soloist was Yehudi Menuhin, who played the Brahms Concerto. His performance was superb. The program opened with two Bach chorales, brilliantly scored and played. The novelty was The Machine Man, a ballet suite by the Hungarian composer, now in America, Eugene Zador. This suite is a charming work, humorous, well-scored. The program also contained Debussy's The Afternoon of a Faun and the second of Ravel's Daphnis and Chloe suites. A capacity audience jammed the Lyric, standing room being at a premium.

Lecture Series Opened

On the Thursday preceding the first concert of the Baltimore Symphony Orchestra under its new conductor, Howard Barlow, the Municipal Department of Music, Frederick R. Huber, director, presented the first of six explanatory talks by Franz C. Bornschein. In the auditorium at the Baltimore Museum of Art, the composer-commentator covered the first program entertainingly. A feature of the initial list was the first performance of a suite from Deems Taylor's opera, Peter Ibbetson, and the Baltimore debuts of a Sibelius work, En Saga, and the second Schubert symphony in B flat major.

Peabody Events

The students' orchestra of the Peabody Conservatory of Music gave its first concert for the present season under the direction of the veteran conductor and teacher, Gustav Strube, the soloists being Conrad Gebelein, pianist, who played the first movement of the Beethoven E flat concerto, and Carolyn Creighton Long, soprano, who sang Pace, Pace, Mio Dio from La Forza del Destino. The program included Dr. Strube's arrangement for string orchestra of the third movement from Debussy's string quartet. The orchestra also played Tchaikovsky's "Pathetique" symphony.

The Peabody Friday afternoon recitals continued with William Primrose, violist, who lavished all his rich artistry on his playing of Boccherini's A major sonata, the Brahms E flat sonata and Ernest Bloch's Suite. Mr. Primrose's brilliant playing was ably seconded by Fritz Kitzinger at the piano. The last recital before the holidays marked the local debut of Roland Gundry, violinist, with Eugene Helmer at the piano. Impeccable playing, assurance, ease and good interpretation characterized his performance of a program ranging from the Vivaldi-Respighi D major sonata to Novacek's Perpetuum Mobile. Margaret Speaks, American soprano, re-opened the series on Jan. 5 with a delightful program including works by her countrymen. She revealed a flexible, well-trained voice of vocal beauty that gave vast pleasure to the large audience. A local note was added by the appearance as accompanist of Alderson Mowbray, former Peabody student.

The Don Cossack Chorus, headed by the pint-size Serge Jaroff whose bounding energy seems to increase with the years, delighted a large audience at the Lyric. This group is a prime favorite here and returns each year under the direction of William Albaugh.

Rosalyn Tureck, American pianist, was soloist at the third of the Bach Club concerts. The program contained a quantity of Bach, along with more modern items, all of them dispatched with brilliance. Since winning the NFMC's artist award in 1935, this young pianist has added cubits to her artistic stature.

The third concert of the Baltimore Music Club, at the Belvedere Hotel, featured Elizabeth Bolek, soprano; Wilbur Isaacs, bass-baritone; and Sara Feldman, violinist. Miss Bolek repeated successfully a number of the songs she presented recently at her debut recital in New York. Her husband, George Bolek, played her accompaniments, while LeRoy Evans played for Miss Feldman. . . . Hilda Zetzer, dramatic soprano, gave a recital at Cadoa Hall, with Frederick Weaver at the piano. Miss Zetzer has a brilliant voice, freely produced.

GUSTAV KLEMM

Berta Jahn-Beer Joins Staff at Longy Music School

CAMBRIDGE, MASS. — Delayed three months because of the war, Berta Jahn-Beer, Viennese pianist and Leschetizky's preparatory teacher, has joined the faculty at the Longy School of Music, it is announced by Minna Franziska Holl, director.

Mme. Jahn-Beer was professor at the Academy of Music and Arts of the Austrian government in Vienna until 1938. She made several tours of Germany, France and Spain and was concert pianist at the Bösendorfersaal in Vienna. Her programs ranged from the classics to the modern school. Daughter of Bernard Jahn, conductor of the Carltheater Orchestra, she became a pupil of Leschetizky at the age of six. Her own pupils have included Alice Ehlers, J. Czerniavsky, Rock Ferris and Hisuto Otaka. N. W.

Hanna Brocks' Pupils Heard in Girls Club Program

Pupils of Hanna Brocks presented the musical program at the Christmas observance of the Girls Service Club, New York. Julia McGovern and Joyous De Lappe were heard in works of La Tombelle and Pietro Yon and Geuze De Lappe in items of Grace Bush and Cecil Hazlehurst. A fifteenth century Christmas song and a carol of the Indians enlisted Julia McGovern and Joyous and Geuze De Lappe; Ruth Virginia Russell was heard in items of Harry L. Pepper and Bernard Hambler; and Julia McGovern, Ruth Virginia Russell and Geuze De Lappe concluded the program in a Christmas vignette by M. Schloss. Miss Brocks was at the piano. The participants were engaged to sing again at the Spring Festival of the club.

Eurydice Chorus Award Goes to Frances McCollin

PHILADELPHIA.—Susanna Dercum, chairman of the Eurydice Chorus Award Committee, has announced that Frances McCollin is the winner of $100 in the contest for 1939, with her three-part chorus set to lines from Tennyson's Maud. Honorable mention was won by Ellen Jane Lorenz of Dayton, Ohio. In all, 107 compositions were submitted. The jury for the award included Alberto Bimboni, conductor of the Orpheus Club and faculty member of the Juilliard School of Music, New York; Harold Gilbert, conductor of the Mendelssohn Club, and the late Ellis Clark Hammann, for many years accompanist for both the Orpheus Club and the Eurydice Chorus.

Bethlehem Festival Announced

BETHLEHEM, PENNA.—The Bach Choir's thirty-third Festival, May 17 and 18, will find thirty-five new members added to the rolls. The two sessions on Friday will be devoted to church cantatas, including the following: Praise be to Thee, Lord Jesus Christ; O Jesus Christ, my Light and Life; Christians all this happy day; In peace and joy I now depart; Take what thine is, and go thy way; Come, thou lovely hour of dying, and Now hath salvation and strength. On Saturday the Mass in B minor will be given in its entirety for the thirty-fourth time. Ifor Jones is the conductor.

Recital at Clarke Conservatory

PHILADELPHIA.—Marianne Booth, soprano, assisted by Verna Scott, accompanist, Beatrice Reed, cellist, Agnes Quigley, pianist, and Alexander Morsello, violinist, was heard in recital recently at the Clarke Conservatory of Music. Her program included the Vissi d'Arte aria from Puccini's Tosca and works of Donaudy, Spohr, Michael Head, Leoni, Delbruck, Hahn, Clara Edwards and Alexander Matthews. Miss Reed played scores of Corelli, Debussy and Popper, and Miss Quigley and Mr. Morsello were heard in John Alden Carpenter's sonata.

Marianne Mabee Soloist with Easton Chorus

Marianne Mabee, dramatic soprano, was soloist in My Heart Ever Faithful and Komm in mein Herzens Haus with the Musical Arts Chorus of Easton, Pa., with John Warren Erb conducting. Miss Mabee is one of the many active artists from the New York studios of Edith W. Gaudenzi.

Gerster-Gardini Musicales Open

The Gerster-Gardini Club re-opened its series of voice forums and musicales in the studio of Mme. Gerster-Gardini, New York, on Jan. 13. These meetings and programs will continue on Saturdays until May 11.

Vronsky and Babin Revisit Reading

Yeomen of the Guard Is Staged —Kindler Conducts Young People's Concert

READING, PA.—Gilbert and Sullivan's Yeoman of the Guard was given a rousing revival by the Reading Opera Society at Rajah Theatre on Dec. 5. Fred Cardin conducted.

The second of the Haage concerts of the season, at the Rajah, was the return engagement of the duo-pianists, Vronsky and Babin. In a program including works by Bach, Busoni, Chopin, Straus, Poulenc, Rachmaninoff and others, these skilled artists evoked gratifying applause from their audience. Numerous encores were added.

The Reading Choral Society, with Dr. Harry Sykes conducting, gathered unstinted praise for its a cappella concert at Northwest Junior High on Dec. 12. Cecil Leeson, saxophonist, was the feted guest soloist, ably abetted at the piano by Josef Wagner.

Hans Kindler was on the podium at Northeast Junior High on Dec. 16 for the season's first youth concert by the Reading Symphony Orchestra, offering his youthful hearers works by Bizet, Mozart, Tchaikovsky and Rossini. His illustrative remarks were relished by the audience and the orchestra, though cramped for room on a small stage played adequately. H. D. S.

Peoria Symphony in First Concert of Season

PEORIA, ILL. — One thousand lovers of music in Peoria and vicinity were highly pleased with the opening concert of the Peoria Symphony on Dec. 5. Marcel Ackermann, guest conductor from Chicago, in his debut here, made a favorable impression in works of Mozart, Bruch, Bolzoni, Sibelius, Strauss, Wagner and Gould. Appearing in debut also was 16-year-old Jeanne Mitchell, violinist, of New York. Her performance of the Bruch G minor concerto won her listeners' applause. Harold Plowe, conductor emeritus, directed the accompaniment for the concerto.

Future concerts are planned with guest conductors and guest artists assisting.

F. J. H.

EUGENE LIST VISITS EDWARD G. ROBINSON, motion picture actor (left), while the latter is playing the role of Dr. Ehrlich on the Warner Brothers' lot. The young American pianist has been touring the Pacific Coast, and appeared in a Behymer Series recital in Los Angeles at Philharmonic Auditorium, Dec. 12. He plays as soloist in Baltimore with the Philadelphia Orchestra in the Schumann Concerto on Jan. 31. His first New York recital in two seasons will be given at Town Hall on Feb. 5.

Photo by Mack Elliott

Buffalo Hears Chamber Ensemble And Benny Goodman in Concerto

Philharmonic Orchestra and Many Recitalists Provide Holiday Fare of Engrossing Sort

BUFFALO.—The first recital in Zorah B. Berry's series at Consistory Auditorium brought a program by Grace Moore, the popular opera and film artist winning warm recognition for her delightful art. The second concert presented the New York Trio, composed of Carl Friedberg, pianist, Daniil Karpilowsky, violinist, and Felix Salmond, cellist. The third was given by Yehudi Menuhin, the violinist playing to a huge audience, with many seated on the stage. The exceptional program, beautifully performed, was rapturously applauded.

The opening Buffalo Symphony Society chamber music program was played by the Coolidge String Quartet, before an enthusiastic audience in the Statler ballroom.

The Buffalo Philharmonic Orchestra, conducted by Franco Autori, and giving its first locally sponsored concert, offered an excellent program. Benny Goodman played a Mozart clarinet concerto with skill to vociferous applause.

The Chromatic Club presented two local young artists, in its evening series at the Century Club. Esther Rabiroff, violinist, of the Juilliard School, played a taxing program in artistic style, with R. Leon Trick at the piano furnishing well-balanced support. Harold Vanderberg, baritone, now an artist-pupil at the Curtis Institute, delighted the audience, Walter Peek acting as an efficient accompanist. Both soloists responded with additional encore numbers.

The Chromatic afternoon programs have furnished as soloists Muriel Halliday, Lydia Behrendt, pianists; Elizabeth Sherman, Doris Hogerson and Roger Brosman, vocalists; Stanley King, violist; Marion Albee, Eva Rautenberg and Squire Haskin, accompanists.

Under the management of Hunt Sidway, a series of intimate recitals are taking place in Twentieth Century Club. The first was played by the local Wolanek String Quartet, the second brought Harriet Maconel, operatic mezzo-contralto. Both were well attended and thoroughly enjoyed.

C. Gordon Watkins, pianist (under the Whitney management), played brilliantly an unusually taxing program in the Consistory Crystal Ballroom before a large audience. The program comprised all twenty-four Chopin Etudes, also compositions by Bach, Ravel and Kreisler-Rachmaninoff, with two original numbers.

Two fine organ recitals of recent date have been given by Squire Haskin, organist and choir director at First Presbyterian Church, one in Orchard Park Presbyterian Church.

Robert Noehren, organist and choirmaster at St. John's Episcopal Church, gave an all-Bach program; another, varied with Emily Linner's contralto solos.

Ephraim Rabiroff and Raynard Gorobetz were sponsored by the Garden and Lecture Bureau in a solo and duo-piano program in the Church of Christ Auditorium, assisted by Joseph Phillips, baritone, and R. Leon Trick, accompanist. These two talented, youthful pianists proved their worth. The Eastman School of Music in Rochester has honored them with an award. R. Leon Trick has been their sole teacher. Mr. Phillips delighted his hearers in a well chosen group of baritone solos.

Mrs. John L. Eckel is giving a series of Candlelight Musicales in the Twentieth Century Club, the participants local soloists. C. Gordon Watkins, pianist, Florence Ann Reid, contralto, with Ehtyol McMullen, accompanist, furnished the first program. Geraldine Kress playing the violin obbligatos. L. H. M.

LEO SMIT,

pianist, appearing in Carnegie Hall on Feb. 2, will be heard in Scarlatti, Beethoven, Moussorgsky, Liszt, Kodaly, Bartok, Granados, Albeniz and de Falla scores and will give the first performance of Serly's Fox Trot, 1920.

Paul Althouse Elected to Singing Teachers' Academy

Paul Althouse, teacher of singing and leading tenor of the Metropolitan Opera, has been elected to membership in the American Academy of Teachers of Singing.

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John Warren Erb Leads Choral Concerts

Dr. John Warren Erb recently conducted the Musical Arts Chorus of the Y.W.C.A., in Easton, Pa., in a Vesper service, the Musical Arts Chorus of New York at the president's reception and concert; the Bronxville (N. Y.) Women's Club in a twilight concert; and the sixty-five players of the symphonic orchestral society of the Department of Music Education at New York University with Lela Mae Flynn, soprano, as soloist.

De Luca Secures Permission to Rejoin Metropolitan

Giuseppe De Luca, Italian baritone, who was engaged to rejoin the Metropolitan Opera this season, but whose return to the United States was delayed pending his securing a passport visa from the Italian Government, has now been granted permission to sail, according to advices from Europe. He is expected to arrive in New York soon.

Mr. De Luca last sang at the Metropolitan in 1935.

Rochester Orchestral Season Includes American Premiere

Offer New Work by Paul White—Harrison Exchanges Baton For Keyboard—Recital Events

ROCHESTER, N. Y.—Guy Fraser Harrison was piano soloist with the Philharmonic Orchestra, Jose Iturbi conducting, recently, in the Mozart concerto in C major. With Mr. Harrison's full schedule as conductor of the Civic Orchestra and associate leader of the Philharmonic, it is surprising that he found time to prepare for this performance. He played the concerto with intelligence and technical dexterity, while the orchestra gave him good support. There was an atmosphere of intimacy between audience and performer and the soloist received tremendous applause.

The program opened with Schubert's Rosamunde Overture and closed with Rimsky-Korsakoff's colorful Caprice on Spanish Themes. Beethoven's third symphony did not receive a particularly happy reading. It sounded labored, except for the fourth movement, and was hindered in its performance by an inefficient brass section.

Paul White Work in Premiere

At the preceding Philharmonic concert Mr. Iturbi conducted the world premiere of Paul White's Lake Spray. Mr. White is assistant conductor of the Civic Orchestra and a member of both the Philharmonic and Civic Orchestras. He found the inspiration for this symphonic poem in the Maine woods during the summer of 1936. It has nice melodic line, is well orchestrated and calls for a large orchestra including a wind machine. Its effect, at times, seemed more vigorous than its title. A beautiful performance of Sibelius' second symphony and an understanding reading of Debussy's La Mer were included in the program.

The Kilbourn Trio gave an interesting concert recently. The trio is composed of Joseph Mariano, flutist, Allison MacKown, cellist, and Marjorie Truelove MacKown, pianist. Walter Gieseking's Sonatine for flute and piano was charming, especially in the *allegretto*, and it received a graceful, finished performance. Mr. Mariano is an excellent flutist. In the Variations from Beethoven's Trio, op. 11, the group did smooth ensemble playing. Mr. MacKown's rich cello tone sang out in Pierné's sonata in F sharp minor and Mrs. MacKown was pleasing as a pianist. The concert closed with Goossens' trio for flute, cello and piano, Impressions of a Holiday.

Yoichi Hiraoka was xylophone soloist recently with the Rochester Civic Orchestra, Mr. Harrison conducting. It was a surprising experience to find what great capabilities the xylophone has as a concert instrument, especially when played by an artist like Mr. Hiraoka. He gave a transcription of the Bach violin concerto in E major with sensitive shading in dynamics and exquisite tonal effects. In pieces such as Rimsky-Korsakoff's Flight of the Bumblebee, the Bach-Gounod Ave Maria, and selections from Tchaikovsky's Nutcracker Suite, played as encores, he achieved unusual *rubato* and *legato* effects. The audience clamored for encores.

Double Bill Staged

Humperdinck's opera Hänsel and Gretel and Tchaikovsky's ballet The Nutcracker were given afternoon and evening performances in the Eastman Theatre. The Rochester Civic Orchestra played, with Guy Fraser Harrison conducting. There were clever stage settings by Clarence J. Hall. Hänsel was sung by Marion Selee, Gretel by Cecil Sherman, the Father by Leroy Morlock; the Mother, Edith Harrison; the Witch, Santina Leone, and Sandman and Dew Fairy, Edna Vaivoda-Bonne. The stage director and choreographer of the ballet was Thelma Biracree.

The Eastman School Symphony Orchestra, Choir and Symphony Band joined in a concert for the Seventh Annual Clinic of the New York State School Music Association on Dec. 1. Dr. Hanson conducted the orchestra in Stravinsky's Firebird Suite, a vital performance. The chorus, led by Dr. Herman Genhart, gave a finished and distinctive performance of works by Hassler, Rosselli and Purcell. Frederick Fennell led the Eastman School Band in a stimulating program.

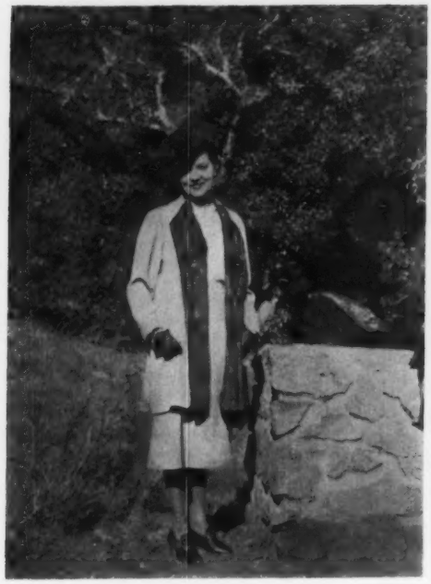
Under the auspices of the Blackfriars' Guild, Roland Hayes, Negro tenor, gave his first Rochester concert in five years, recently, at the Auditorium Theatre. The noted recitalist scored with sensitive artistry and finished musicianship in a program ranging from Bononcini, Monteverdi, Handel and Bach to Schubert Lieder, Spirituals, and The Stars Looked Down, by his accompanist, Reginald Boardman. There were many encores.

L. L.

Stravinsky Replaces Prokofieff as Philharmonic Guest

A cable received from Leningrad states that Serge Prokofieff will be unable to come to New York this season to fill his engagement as guest conductor-composer of the Philharmonic-Symphony Orchestra. Political conditions have made it impossible for him to obtain the necessary visas, it is stated.

The Philharmonic-Symphony Society announced that Igor Stravinsky will replace Mr. Prokofieff and conduct the concerts of April 3, 5, 6 and 7. By special request Le Sacre du Printemps will be featured on all four programs. The Thursday and Friday program will also contain the Divertimento and the Chant du Rossignol. On Saturday night and Sunday afternoon Mr. Stravinsky will repeat the Petrouchka and Firebird Suites,



BIDU SAYAO IN CALIFORNIA

on her concert tour following her appearances with the San Francisco Opera, prior to rejoining the Metropolitan Opera.

Van den Burg Opens Sacramento Season

Orchestra and Ballet Participate in First Program—Varied List

SACRAMENTO, CALIF.—Willem Van den Burg opened the local symphonic season on Dec. 6 by presenting a combined orchestral and ballet program. The ensemble played with authority under the masterful baton of its conductor who selected a varied list of orchestral items.

Haydn's C major symphony was the initial number and was given an inspirational reading. Turina's La Procession del Rocio was colorfully played. An intermezzo of Brahms, arranged by Mr. Van den Burg from the piano score, was thoroughly interesting and attractive in its new garb. Three dances from Smetana's Bartered Bride completed the orchestral numbers and were played in typical zestful manner.

The second half of the program was given over to the Sacramento Ballet, Reba McNamar, director and choreographer, and under the baton of Bernard Callery, assistant to Mr. Van den Burg T. N.

National Association of Composers Offers Native Music

The National Association for American Composers and Conductors presented its second concert of the season with a program of American music on Dec. 10 at the Henry Hadley Studios.

Arthur Farwell's already well proven Sonata for violin and piano, op. 80, played by Sylvia and Morris Hochberg, began the evening's outline of American manifestations which emerged in the main with direction, purpose and character.

Louise Richardson, soprano, and Paul Sargent, pianist, followed with a group of songs by Richard Hageman, John Alden Carpenter, Charles Griffes, Madeline Clark Walter and Fanny Charles Dillon. Then Spinoza Paeff, viola, with Sara Paeff at the piano, were heard in three pieces for those instruments: Elegy and Rondino by Spencer Norton, a young Oklahoman of great promise, and a Barcarolle by Alexander Steinert.

Bernard Wagenaar's atmospheric Three Songs from the Chinese for voice, flute, harp and piano, heard here before, came next, with Estelle Hoffman, soprano, George Neitzert, flute, Anne Everingham, harp, and Drusilla Huffmaster, piano. A young Philadelphia composer, Vincent Persichetti, played his own Sonata in E minor for piano, as a final number. F. R.

Verdi Club Matinee Offers Music-Dramatic Program

The December musical and dramatic afternoon of the Verdi Club, Florence Foster Jenkins, founder-president, at the Hotel Plaza, New York, featured Anne Roselle, soprano, who sang Ah, fors é lui brilliantly; Joseph Bentonelli, tenor, whose voice was much admired in arias by Bizet and Celia, and in the duet from Madam Butterfly with Mme. Roselle; and Cosme McMoon, pianist, who performed Rondo Cappriccioso by Mendelssohn in fast tempo.

Olga Bibor and Merrill Freeland shared honors with the vocalists in their excellent accompaniments. Giovanni Martinelli, Henriette Wakefield, Deems Taylor and Josephine Forsyth were guests.

Grace Leadenham Austin discussed the impending Blue Bird festivity as chairman. A large audience applauded the program, which concluded with Sibyl Ward's reciting Dickens' Christmas Carol. Moving pictures of Mme. Jenkins' recital in the Ritz-Carlton ballroom were shown. F. W. R.

Rethberg in Wagner Concert at Centre Theatre

The three concerts of the Wagner series presented by Mayor La Guardia in cooperation with the New York City WPA Music Project came to a conclusion on Dec. 17 amid rapturous applause.

For the third consecutive Sunday, the Centre Theatre, capacity 5,000, was crowded to the doors. Whether the reason was the opportunity to hear such fine Wagnerian interpreters as Melchior, Schorr and Rethberg, or simply the need for fine concerts on Sunday evenings at reasonable prices, the venture was the most successful ever recorded.

The symphonic end of the program under the capable baton of Frieder Weissmann comprised the Riezi, Flying Dutchman, Lohengrin and Tannhäuser overtures, and the Bacchanale. Mme. Rethberg, the soloist, was heard in Elsa's Dream from Lohengrin and Dich theure Halle from Tannhäuser. Mme. Rethberg received the greatest ovation and was called out numerous times. She had to repeat her last offering F. R.

Singing Teachers' Program

The second in the series of Young Artists Concerts, sponsored by the New York Singing Teachers Association on Dec. 12 at the Hotel des Artistes presented Marian Edwards, soprano; Isabel Mary Westcott, contralto; Dorothy Potter, soprano, and Boris Voronovsky, baritone. Arthur Kaplan was accompanist.

Kansas City Midwinter Series Brings Array of Musical Art

Lina Pagliughi in Debut—Devi Dja and Her Company Appear —Glenn Darwin Sings with Orchestra

KANSAS CITY, MO.—A magnet of the first order, Lina Pagliughi, coloratura soprano, gave patrons of the Fritschy series an evening of rare singing on Dec. 5, revealing a voice of great beauty and exceptional fluency in Italian classics and operatic arias. John Amadio, flutist, was the assisting artist.

Topping the terpsichorean list were the Bali and Java Dancers with Devi Dja — scintillating divertissement. Devi Dja's Imitation of Bird Life was outstanding, with Daing Kalang's Ceremonial War Dance and Pandji M'Loekka's Dagger Dance scoring heavily. The Philharmonic sponsored the programs in the Music Hall of the Municipal Auditorium.

Ted Shawn and his men dancers, bidding "farewell" to his natal city, appeared in Dance of the Ages before a large audience of friends on Dec. 2.

A week later the Ballet Caravan, Lincoln Kirstein director, held forth at the Hall before an audience of 1,000 with the Kansas City Art Institute sponsors.

Impassioned readings of Schubert's D Minor Quartet (Death and the Maiden) and the Delius Quartet (1916) by the Hart House String Quartet deeply impressed the Chamber Music Society on Dec. 3 at the University of Kansas City. The Quartet in C Major, Op. 54, by Haydn, was the introductory opus.

Glenn Darwin with Orchestra

Talented young artists have been featured in recent Philharmonic concerts, with Karl Krueger conducting. On the Dec. 14-15 subscription pair, Glenn Darwin, baritone, Kansas City's former boy soprano, was extended ovational applause following his strikingly dramatic interpretations of Verdi's Infelice from Ernani and the Credo from Otello. Lochinvar by Chadwick and The Pilgrim's Song by Tchaikovsky gave further proof of his musical growth. Wagner's Evening Star was the encore. Completely relieved of a cold at his final appearance and with a better symphonic coordination, he aroused the capacity audience to great enthusiasm.

Lloyd Rathbun, first oboist of the Philharmonic, evinced artistry and beautiful tone in D'Indy's Fantasy for oboe and orchestra on the first of the Matinee Subscription Series in the Music Hall of the Municipal Auditorium on Dec. 9.

Louise Meiszner, fifteen year old pianist, pupil of Dohnanyi, in her second appearance with the Philharmonic on the Nov. 30-Dec. 1 pair displayed remarkable technical fluency in Liszt's E Flat Concerto. At the Dec. 3 Pop an audience of 2,000 applauded Nancy Dawes, pianist, a pupil of Robert Casadesus, in Mozart's A Major Concerto.

Krueger Leads American Works

Excellent re-creations on these programs by Karl Krueger and the Philharmonic included Beethoven's Symphony No. 2, Brahms' Symphony No. 4, Vaughan Williams' London Symphony and Tchaikovsky's Fifth. Works new to local audiences were Skilton's Overture in E Major; Powell Weaver's tone picture, The Squirrel; and Delamarter's Overture, They, Too Went T'Town. Carl Busch's Omaha Love Song was repeated and Griffes' The White Peacock performed for the first time. Vaughan Williams' Christmas Carols were sung by Powell Weaver's Linwood Baptist Church Choir with the Philharmonic, Dec. 10, at the Pops concert. Helen Burwell's children's ballet and dancers presented the Dream Pantomime from Hänsel and Gretel with the Philharmonic on that occasion, a capacity audience attending.

Cadman Opera Sung

The Kansas City Musical Club presented Cadman's opera Shanewis in costume with chorus, a dancer and two piano accompaniment, Dec. 3. Leading roles were sung by Bernice Merwin, Mrs. Harold Suman, Mrs. Wheeler Godfrey, Thomas Tibbett and Earl Redding. Mrs. Otto Gresse directed. Young Tibbett made a hit. The opera was enthusiastically received by a large audience.

Local recitalists during the past month were Rose Ann Carr-Millsap, soprano, and Dr.Robert D. W. Adams, and Lillian Glass Mallon, pianists. P. C. B.

New Skilton Song Cycle Heard

KANSAS CITY, MO.—The first performance of Charles Sanford Skilton's cycle of six songs to poems of Lilian White Spencer of Denver, dealing with fabulous animals — Unicorn, Sea Serpent, Scapegoat, Pegasus, Gargoyle and Phoenix—composed last summer at Winchester, Mass., was given on Nov. 6 at Epperson Hall, here, before the Kansas City Musical Club. Irene Peabody, of the voice faculty of the University of Kansas, was the interpreter. Plans are now under way for a performance of the cycle in New York. B. D.

Edward Meltzer Conducts Peoria Philharmonic

Edward Meltzer, American conductor, led the Peoria (Ill.) Philharmonic on Nov. 26. The program, which comprised the Tchaikovsky C minor symphony, Beethoven's Leonore overture and numbers by Grofé, Dvorak, Bizet, Grainger and Wagner, was broadcast.

Since his return from Europe, where he conducted the Vienna Symphony Orchestra on several occasions, Mr. Meltzer has made guest appearances with various orchestras in this country.

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Hollywood Aids in Finnish Relief With Concert of Sibelius Works

(Continued from page 5)

A lavishly mounted and brilliantly staged production of Friml's operetta, The Vagabond King, opened in the Hollywood Playhouse on Dec. 25, under the auspices of the Southern California Music Project and sponsored by the Veterans of Foreign Wars. Paul Keast in the title role proved the outstanding figure, with fine spirit and a virile voice. Ruth Gilette made a stately Katherine, and Robert Long offered a splendid characterization of the crafty Louis XI. Comedy was broadly but amusingly supplied by James Westerfield and Thomas Glynn, assisted by trim Charlotte Henry. Helen Huntley was attractive as Huguette, though with too small a voice. Efficient stage direction by Julian Fowlkes and Alonzo Price deserves special commendation. Carlton Kelsey conducted in a routined manner.

La Serva Padrona Delights

Pergolesi's charming little comic opera, La Serva Padrona, was pleasantly presented Dec. 22 in the Hollywood Studio Club in cooperation with the Los Angeles College of Music. Silvia Bagley directed from the piano, achieving as much spontaneity as possible with an inexperienced vocal pair. Gwendolyn Roberts offered an attractive Zerbina, and Ellsworth Mechem made a pleasing Pandolfo. Palmer Cook contributed amusing pantomime as the dumb manservant.

Lyric Club Concert

The Woman's Lyric Club offered the first concert of their 36th season in the Wilshire-Ebell Theatre, Dec. 15. Ralph Peterson directed with authority and the club, flexible beneath his baton, sang with care and good taste. The program began with the anthem from Ernest Bloch's symphony, America, and continued with excerpts from the first portion of Bach's Christmas Oratorio, with Merlyn Pearce Budd, Gladys Walta, Robert Kidder and John Shafer in the solo quartet roles. For climax there was McCollin's Going Up to London, with flute obbligato by Helen Mead Little.

Doris Manson Kingsley, lyric soprano, member of the club, appeared as soloist in Marietta's song from Korngold's The Dead City and songs by Watts and Hildach. Guest soloist was John Shafer, baritone, in Eri Tu from Verdi's Masked Ball and songs by Rasbach and Charles. Mrs. M. Hennion Robinson supplied efficient accompaniments, assisted by her daughter, Dorothy Robinson, in four-hand arrangements.

Dance Programs

A young and personable dancer, Patricia Jackson, appeared in an intimate debut recital for Mathilde Ernestine's Beaux Arts Salon on Dec. 17, and showed nice feeling for line, backed by careful training. Leon E. Malamut shared program honors, extracting music of Boccherini, Rimsky-Korsakoff and Bizet from his small concertina. Accompaniments were provided by the capable Matilde Barsha and Georgia Nicollet.

An exotic dance program was delivered with artistic finesse by Devi Dja and her company of Bali and Java dancers as a Behymer event in the Philharmonic Auditorium on Dec. 18, with a different but equally meritorious program on Dec. 19. A gamelan orchestra provided appropriate music for the items, which ranged from delicate to powerful. Devi Dja's interpretations were delivered with consummate grace, and she was ably supported by Daing Kalang, Soetan Agam Sjah, Tengkoe Ramely, Pandji Alixa, and Pandji M'Loekka. The unique offerings held attention from first to last.

DISCUSSING PLANS FOR THE 1941 BIENNIAL

of the National Federation of Music Clubs in Los Angeles are, left to right, Mrs. Grace Widney Mabee, local chairman, William Phillips, at whose home the picture was taken; Dr. John Warren Erb and Madeleine Phillips, composer.

Hollywood Jottings

Forty resident vocal artists have been selected by Albert Coates and Vera de Villiers-Graaff for the opera company they have formed, and the troupe has begun intensive study of histrionics under stage director Vladimir Rosing. . . . Gastone Usigli, symphony and opera conductor, spent the holidays in San Francisco, where Mrs. Usigli is recuperating from a long illness. . . . Abe Mayer, musical representative, visited New York, where Mrs. Mayer is appearing in a Broadway production.

* * *

De Koven's The Canterbury Pilgrims was given Dec. 26 by the Euterpe Opera Reading Club, directed by Roland Paul in the Wilshire-Ebell Theatre, in its series of American operas. . . . Victor Young has written the music scores for two important screen productions, Gulliver's Travels and The Light That Failed.

* * *

Kathryn Montreville Cocke, piano teacher, has given an annual Christmas tree to an average of 90 poor children in the city, where she has lived for the past 45 years, Los Angeles, since 1903. Buses brought the children to her home, where they were welcomed by the host, her niece, Margaret Montreville Juny, and Santa Claus, who had present for all.

* * *

Paul A. Pisk and Rowland Leach are giving a series of violin and piano sonata recitals at the University of Redlands, and are playing one American work on every program. One by Wesley La Violette was given recently and on Jan. 15 they are playing Louis Gruenberg's Sonata, Op. 7, and a sonata by Pizzeti. . . . A local chapter of the American Composers' Alliance has been established, in charge of a committee of four, consisting of George Tremblay, Willy Stahl, Hugo Davise and Vernon Leftwich.

* * *

Gastone Usigli is devoting some time to composition, and has completed two symphonic poems for orchestra. . . Willy Stahl has written two symphonic sketches, but has been devoting most of his time recently to painting. . . Eight groups of winning numbers in the 1939 contest were presented by the Mary Carr Moore Manuscript Club at the Olga Steeb School Dec. 5.

* * *

Roger Aubert, young Swiss pianist, played Dec. 10 at a reception for Elaine M. Lomas, founder of the Lomas reciprocal concerts, given by the local committee headed by Mrs. John R. Hunt. . . The Los Angeles Opera and Fine Arts Club has moved its headquarters to the Mason Opera House, and will present a play. . . Tandy MacKenzie, who has often been heard in leading opera tenor roles in the Hollywood Bowl, will give his first formal recital program here on Jan. 31 in the Philharmonic Auditorium.

* * *

Elvira Curci, wife of the vocal coach and well known as an actress, recently was given a test for a role in the forthcoming picture, My Son. . . At the Dominant Club Christmas program meeting, Dec. 16, Bessie Barklett Frankel, composer, read Parker's The Going of the White Swan, assisted by Blythe Taylor Burns, soprano, and a mixed quartet. . . Aaron Copland, American composer, has been lecturing at the Los Angeles City College.

* * *

Gregory Stone, composer and pianist, has returned to Hollywood. . . Kenny Baker, radio artist, made two concert appearances in Arizona and is scheduled for two more. . . Mr. and Mrs. Peter Meremblum gave a reception and musicale in the Hollywood Roosevelt Hotel, Dec. 10, in honor of Nellie C. Cornish, founder of the Cornish School in Seattle.

R. D. S.

Wager Swayne Artists Heard

SAN FRANCISCO, CAL.—Wager Swayne, now located here, after instructing large classes of piano students in Paris, and later in New York, had Marie Mikova as assistant in the French capital. Miss Mikova recently appeared as soloist in Rubinstein's D minor concerto with the Oakland Symphony Orchestra. Her highly vitalized performance received universal acclaim, the audience recalling her four times. Ross McKee also presented Miss Mikova in the Music and Art Institute Series, and the Pacific Musical Society heard her in a program of Czechish music.

Ruth Finley, another Swayne artist-pupil was guest artist at the Stockton, Cal., concert of the Symphony Orchestra, in a brilliant performance of Chopin's E minor concerto; she won both public and press plaudits. Other pianists of the Swayne Studio will soon be heard.

Mr. Swayne is under the McKee management. M. G. A.

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HOLLYWOOD.—Blending a church choir to a point of focal perfection by the employment of an acoustical shell is the unique achievement of Luverne Sigmond, choral director of the Crescent Heights Methodist Church in Hollywood. Acoustical shells have been used often in theatres and amphitheatres, but utilization of one in a church is a decided novelty.

Within the shell, the singers are placed not according to tradition, but according to modern scientific principles. Sopranos are in the rear, basses in front to properly balance the tonal frequencies of the voices. Each singer is assigned a definite seat where tests have determined that his voice will blend most effectively with others of the choir.

"If a choir is to sound to best advantage," Mr. Sigmond states, "its voices must blend properly in all dimensions. Our shell brings the tones to an exact focus in a point definitely determined by scientific measurements and acoustical values. As a result, the chorus achieves a unity impossible of attainment by any other method.

Acoustical Factors Important

"Little advance in choral singing, especially in churches, has been made in the last 200 years, because most choir directors have been content to follow the accepted tradition in the respective positions of singers, and have given no thought to the acoustical properties of their auditoriums. My experiment has demonstrated the great improvement which can be reached through very simple means, scientifically applied."

Sigmond is also developing a group of 13 singers collectively known as The Sigmatones, with the intention of blending a radio chorus so that there will be no overshadowing of parts at any time, giving the perfect ratio of tones as a single instrument. This standard, he asserts, can be achieved by a properly handled chorus, even without a shell.

R. D. S.

Johann Singer on Tour

Johann Singer, American pianist who recently returned from a protracted stay abroad, has been on tour in the United States since October. His first appearance was in Albany, following which came engagements in Utica, Troy, Trenton, Boston, Providence, Philadelphia and Kingston. Mr. Singer now is in the Middle West, playing in Columbus, Canton and Toledo, Ohio, and Harrisburgh and Pittsburgh, Pa.

Mrs. Beach in Radio Program

Mrs. H. H. A. Beach appeared over WNYC on The Composer Presents program on Dec. 16, playing the piano in her new Trio with Eugenia Limberg, violinist, and Phyllis Kraeuter, cellist. The work was brought out last year. She also played six of her piano works.

Los Angeles Rallies To Support Orchestra

Mrs. Leiland A. Irish Reports Success for Expanded Season

HOLLYWOOD.—Difficulties of the Los Angeles Philharmonic Orchestra appear to be solved with a resurgence of interest and support in the organization, according to Mrs. Leiland Atherton Irish,

MRS. LEILAND ATHERTON IRISH

executive vice-president of the Southern California Symphony Assn., which sponsors both the regular winter season and the summer concert series in the Hollywood Bowl. The present season already has been expanded from 12 to 16 weeks, the packed houses attending the first concerts conducted by Bruno Walter attest the popular response. Prospects are bright for an outstanding Hollywood Bowl season next year, Mrs. Irish said.

The only woman to have executive charge of a major symphony orchestra, Mrs. Irish was born in Los Angeles, studied piano and public speaking, and was graduated with a degree in business administration from Woodbury College. In 1924 she started her work for orchestras as a committee member of the Los Angeles Philharmonic, and was a captain in the 1925 campaign for support of concerts in the Hollywood Bowl. Her team won a silver cup.

Mrs. Irish officiated as general chairman of the Bowl committee from 1926 to 1929, when she resigned to tour Europe, but was recalled to this post in 1934. She has guided the destinies of the orchestra and the "Symphonies Under the Stars" since 1936 in a managerial capacity.

Berúmen Artist Plays in Nutley

NUTLEY, N. J.—William Schoonmaker, talented young pianist, artist pupil of Ernesto Berúmen, appeared for the American Association of University Women on Dec. 6, playing a program of classical and modern compositions with technical command and musical interpretation. Mr. Schoonmaker was assisted by Isabelle Herziger, violinist, who played works by Vieuxtemps, Lalo and Hubay. Both artists were given a warm reception.

S. K.

Virginia Morgan in Harp List

Virginia Morgan, harpist, gave a recital at the Community Playhouse, San Francisco, Cal., on Dec. 5. Miss Morgan is harpist of the San Francisco Symphony Orchestra.

Elmo Russ to Give Song Program for New Arts League

Elmo Russ, American composer, presents a program of his songs on Feb. 9 at the Salon de Musique, New York, under the auspices of the New Arts League. This will be the seventh anniversary concert of an all-Russ program of songs. Mr. Russ expects to present several of his best known songs including Spanish Johnny, A Lady Comes to an Inn, Pausa, Mouse-Trap, Wild Plum and Come On, Superstition.

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Music in Wartime England Enlists Eager Aid of Artists

Sidney Griller, Head of Quartet Now Visiting America, Tells of Popularity Won by Mid-day Concerts

THE GRILLER QUARTET, now on an American tour. Left to right, Sidney Griller, first violin; Colin Hampton, cello; Philip Burton, viola; and Jack O'Brien, second violin.

England is continuing musical activities despite the war. This was the word brought by Sidney Griller, leader of the quartet bearing his name, on the arrival of the ensemble in New York a few days ago.

"Even such vulnerable industrial cities as Bristol, Liverpool, Manchester and Reading are flourishing musically," Mr. Griller said. "The experiment of low-rate concerts, which has been proving so popular at the National Gallery in London, is spreading. Of course, musical events take place during the day because of the difficulty of getting about during the nightly blackouts. Lunch hour concerts are proving enormously popular, particularly since lunch bars have been installed where light refreshments may be procured during the performance. The London Symphony is giving these midday concerts regularly.

"Naturally the lower admission rates mean lower fees for artists, but they accept these philosophically as part of the war. Audiences are much larger than usual. For instance, when we played at the National Gallery where the capacity is 200, there were 1,200 in attendance.

"Sir Thomas Beecham has given up his plan to retire and is conducting the London Philharmonic. There has been little difficulty as yet with the personnel, because only young men up to twenty-three have been called to the colors. There seems to be a desire on the part of the government to keep artists and entertainers from the front, utilizing them instead to keep up the public's morale."

Touring Widely

The Griller Quartet, which made its American debut last season and fulfilled thirty-five engagements on tour, started the new season in New York on Dec. 4 by appearing for the Bohemians. Other December dates were in Middletown, Conn., Montclair, N. J., Galveston, Tyler, Lubbock and Abilene, Tex. This month they will be heard in Haverhill, Mass., Biddeford, Me., Pawtucket, R. I., Baltimore, Md., Town Hall and the Frick Galleries, New York City; Richmond and Hollins, Va., Tallahassee, Orlando, Gainesville and Lakeland, Fla.; Grand Rapids, Mich., Manchester, Mass.; for the New Friends of Music, New York City.

In February they are booked in Montreal; Sandusky, O.; Winnipeg; Minot, N. D.; Moorhead, Minn.; Toronto; Buffalo and Corning, N. Y.; Cambridge, Mass., at Harvard University; for the People's Symphony, New York City; and Worcester, Mass.

Sigma Alpha Iota Chapters in Founder's Day Musicale

Alpha Theta Chapter, of Teachers College, Columbia University, united with Epsilon Epsilon Chapter in a musicale commemorating Founder's Day of Sigma Alpha Iota, at the college on Dec. 8. The two units presented Barbara Zoph, violinist, in Handel's E major sonata, an allegro by Fiocco, a Chopin nocturne arranged by Auer and de Bériot's Scene de Ballet. Carol Finch was her pianistic associate. Henriette Blackwell, soprano, with Gladys Mayo del Busto of the Institute of Musical Art faculty, as accompanist, sang a Respighi aria, two Brahms items and songs of Respighi, Chopin, Foudrain, Mildred Lund Tyson, a member of S. A. I., and Edwin McArthur's Spring Came.

Miss Zoph and the pianists are members of Alpha Theta and Miss Blackwell is a member of Epsilon Epsilon.

Alpha Theta recently initiated Jane Connor of Hartford, Conn.; Margaret Ray, Gorham, N. H., and Margaret Blackmar Griffith and Cornelia Potter of New York City.

A memorial service for Ethel Gansler, of this chapter, who died on Nov. 19, was held recently. Pauline Corliss read a tribute and Lucile Dresskell, soprano, sang.

A banquet for new members was held panist. A large audience attended.
Faculty Club on Dec. 2. Erica Morini, a national honorary member, and Antonia Brico, honorary member of the chapter, discussed progress made by women musicians.

Tuthill School for Oratorio Presents Program

Harry Rowe Shelley's Christmas Chimes and Dudley Buck's Coming of the King made up the Christmas program presented on Dec. 14 in the Carnegie Chamber Music Hall, New York, by the Tuthill School for Oratorio, James A. Brown Tuthill, director. The singers showed seriousness of purpose and increasing improvement in ensemble singing. Both oratorios were well received by the large audience.

Augustine Jacquillard, soprano, always presents a well-sung performance. Anne Bennet, Alba Clawson, Germaine Toran, James Coke Curtis, Clarence Maclean, Mary Boyd, Philip Jones and Frank Kraus, among the other soloists, also merited special praise. The duet in the Shelley score and the trio in Buck's cantata were capably sung. Alice Wightman gave excellent support at the piano.

M. E. B.

Elsie Anderson with Bell Chorus

Elsie Anderson, soprano, soloist at the Members' Concert of the Bell Chorus (American Telephone & Telegraph employees), won a pronounced success on Dec. 15. She sang Una Voce Poco Fa with brilliance, later contributing pleasure in her singing of five songs in English. Sara Knight was at the piano.

James M. Roche conducted the chorus in modern works, including Christmas Hymns, with efficiency and grace, Mark Andrews' John Peel winning special applause. Claire Ross was chorus accompanist. A large audience attended.

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Boston Forces Premiere Lopatnikoff Work

Orchestra Heard in New Symphony and French Program of Interest

BOSTON.—The town has been on its usual holiday starvation diet, musically speaking, save for a few orchestral events.

Rudolf Serkin gave a glorious performance of the Beethoven fourth piano concerto at the Boston Symphony concerts of Dec. 22 and 23. Dr. Koussevitzky and the orchestra supplied a fitting accompaniment. The program began with a fine account of Handel's B minor Concerto Grosso, No. 12. For novelty there was the clever but longish Second Symphony by Nikolai Lopatnikoff, heard for the first time anywhere. Its merits are rhythmic liveliness and piquant orchestration, the harmonic idiom reasonably modern, but not chaotically dissonant. The composer bowed from the stage. The Sibelius Finlandia, a late addition to the program, had a truly hair-raising performance.

Debussy Score Restored

A week later Dr. Koussevitzky revived the choral score of Debussy's creative decrepitude: The Martyrdom of St. Sebastian. Cleora Wood, Boston soprano, was an admirable soloist, and the chorus was the Cecilia Society, well trained by Arthur Fiedler. Despite the loving care bestowed upon the music by Dr. Koussevitzky, the work remains for this reviewer almost a total waste of effort. Fauré's delectable Pelléas and Mélisande Suite and Dukas' Apprentice Sorcerer were excellently played.

Beethoven's First Symphony, Stravinsky's Piano Capriccio (Jesus Maria Sanroma, soloist), and the Symphony by Franck delighted two audiences in the shorter series of Boston Symphony concerts, Jan. 1 and 2. All had been heard earlier this season. Mr. Sanroma's playing of the solo part was consistently brilliant.

New England Conservatory Orchestra Plays

Quincy Porter, dean of the New England Conservatory, conducted the student orchestra of that institution at Jordan Hall, Dec. 20. There were two contemporary scores of interest—the Prelude and Fugue by Walter Piston, and Robert Delaney's "Work No. 22." The Coriolanus Overture of Beethoven, Bach's D minor Concerto (Margaret Mason, harpsichord soloist), and Rimsky-Korsakoff's Scheherazade Suite completed the list. C. W. D.

A STUDY IN HANDS.

Those of the Boston String Quartet Players, according to a lithographic crayon drawing by Amory Hooper and shown recently at the Morton Galleries, New York. The members, Harrison Keller, Alfred Krips, Alfred Zighera and Georges Fourel, will give three concerts this season at the New England Conservatory of Music, Boston.

Stravinsky Conducts For Providence Throng

Leads Bostonians — Krenek, Anderson and Dupré Appear

PROVIDENCE, R. I.—One of the most notable concerts of the season at the Metropolitan Theatre was that of the Boston Symphony Orchestra with Igor Stravinsky as guest conductor in a program of his own compositions and featuring Jesus Maria Sanroma as soloist in the Capriccio for piano and orchestra. Other works presented were a suite from Jeu de Cartes, which had scant appeal, Petrouchka and the Fire Bird, which were thoroughly enjoyed.

Among the high spots in which the Metropolitan Theatre was the scene, was the song recital by Marian Anderson, contralto, singing the same program as at Pawtucket recently. Over 3,000 persons were thrilled at her purity of style, beauty of voice and serenity of stage presence.

The San Carlo Opera Company presented Cavalleria Rusticana, Pagliacci and Rigoletto in the Metropolitan Theatre with a capable company, ably conducted by Carlo Peroni.

The Pawtucket Men's Glee Club were heard in a pleasing program of unhackneyed numbers at a recital in the Y.M.C.A. They were directed by William Smithson, who brought out with authority and assurance the varying demands of the music. The club was assisted by Zaruhi Elmassian, soprano, whose lyric voice was charming.

Krenek in Lecture-Recital

Pembroke College in Brown University sponsored a lecture recital by Ernst Krenek on atonality, when he played his own compositions, some of which were Dancing Toys, The Streamliner and Bells in the Fog. In the same course of lectures at Alumnae Hall. Mme. Irma Goebel Labastille traced the course of Latin American Music, presenting her numbers in a variety of charming native costumes, and playing many pieces.

Marcel Dupré, organ virtuoso, gave the Edgar John Lownes Memory Day recital at Sayles Hall, Brown University, playing a varied program that included composers from Bach and Franck to Lynnwood Farnam and himself. He also improvised on a submitted theme.

The University Glee Club gave its first concert of the 29th season in Memorial Hall: John Archer conducted and Earl Perkins was accompanist. Dorothy Baker was to have been soloist but illness prevented. Her place was ably taken by Ann Heath, soprano. B. N. D.

Portland, Me., Orchestra Has Martha Lipton as Soloist

PORTLAND, ME.—The Portland Symphony, under Dr. Russell Ames Cook of Boston, gave its first concert of the winter season, Dec. 12. Martha Lipton, contralto and winner of the 1939 Young Artists' Contest of the National Federation of Music Clubs, was guest soloist.

The program opened with Mozart's overture to The Marriage of Figaro which was followed by Miss Lipton singing Che Faro from Gluck's Orfeo. As a response to the applause the contralto offered Mozart's Alleluja. For her second appearance she chose Amour, viens aider from Saint-Saëns' Samson et Dalila and O Don Fatale from Verdi's Don Carlos, with an encore, None but the Lonely Heart by Tchaikovsky.

Miss Lipton sang all these airs with richness of voice and revealed charm of personality, her purity of tone and ease of production being notable.

The outstanding number of the orchestral part of the evening was Mendelssohn's Italian Symphony. Also played were Autumn and Winter from Glazounoff's suite, The Seasons, and Brahms' Academic Festival Overture, the latter heard for the first time in Portland.

After the final appearance of Miss Lipton, Dr. Cook, the conductor, briefly addressed the audience, outlining plans for the balance of the season.

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Chicago Patrons Fete Vivid Opera and Ballet Programs

(Continued from page 3)

the Addio with a note of pathos and of tenderness, she again surprised her most sanguine admirers by the suavity of her tone and fine phrasing. Her portrayal, too, has undergone many changes for the better, for now she enacts the part with much simplicity and makes her Mimi an object of heartfelt sympathy.

Burdino, who has often sung the role in Italy, is as much at home in the Puccini repertory as in the Massenet, Gounod and Ambroise Thomas and he invested the part of the poet with that elegance and tonal beauty that have endeared him with the Chicago public.

Henrietta Chase, who had made a successful debut in a secondary role in Louise, achieved new success as the frivolous Musetta. Vivacious, stagewise, the newcomer is endowed with a voice voluminous, luscious and guided with adroitness. Her singing of the Waltz song proved one of the brilliant moments of a performance that was further enlivened by the excellent Marcello of George Czaplicki and the fine conducting of Leo Kopp.

Marta Eggerth in Debut

The same opera served for the debut of Marta Eggerth, of concert and cinema, on New Year's Eve. Petite and charming, Miss Eggerth won her public the moment she stepped on the stage. An actress of distinction, the cinema star is also the possessor of a serviceable voice, sufficiently large to carry to the most remote corner of the vast theatre and dainty enough to give the complete illusion of a tubercular. Her husband, Jan Kiepura, the Rudolfo, helped her immeasurably throughout her lovely performance and together they achieved a success that had every mark of a personal triumph. The other members of the cast also played up to the newcomer, and with Carl Alwin at the conductor's desk, all contributed to a performance that may be counted as one of the highlights of the season.

Jacques Gordon with Woman's Symphony

Jacques Gordon has legions of friends here, where for ten short years he was concertmaster of the Chicago Symphony. Thus Orchestra Hall, the scene of his former triumphs, was packed for his return as guest artist with the Woman's Symphony Orchestra. Gordon unfolded the beauties of the Brahms Concerto with a tone of purity and lusciousness, impeccable phrasing and technical prowess that enthralled his listeners. Bravos and stamping of feet expressed their enthusiasm. Izler Solomon furnished the soloist with the best of accompaniment and the orchestra played with an eloquence that further enhanced the performance. The Woman's Symphony Orchestra under the tutelage of Izler Solomon has reached a high level of excellence, which was never better exhibited than in the playing of Prokofieff Classical Symphony, a Corelli Concerto Grosso and Copland's El Salon Mexico.

Chicago Symphony Programs

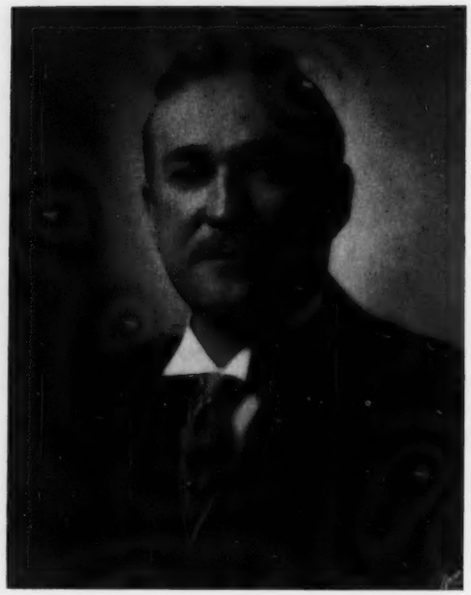
Hans Lange's Christmas program was one to satisfy all tastes. Opening with the pastorale from Bach's Christmas Oratorio, it also contained the Hänsel and Gretel prelude, Rimsky-Korsakoff's Christmas Eve suite and as chief items Borodin's B minor Symphony and Elgar's Variations on an original theme, both of which, though having no connection with the Yuletide, were so well played as to keep the patrons in festive mood.

A year ago a young violin prodigy, Patricia Travers, made a sensational success as soloist with the Civic Orchestra and later in a recital. These two successive triumphs permitted the Orchestral Association to engage her for a solo appearance with our premier orchestra, which was a source of pleasure. The young miss played the Saint-Saëns Concerto No. 3 with a fluency and tonal beauty that made us gasp, while her faultless execution found us marvelling at her complete command of her instrument and astonishingly comprehensive performance. Frederick Stock gave the youngster full leeway and coaxed her into giving an encore.

Following close upon his great success in recital here, Rudolf Serkin returned to startle us anew with a performance of the Beethoven G major concerto with the Chicago Symphony. A technician *par excellence*, a virtuoso of the first calibre, Serkin rose to new heights with playing so perfect in all its aspects as to disarm criticism and to excite the most discriminating.

Apollo Musical Club's Annual Messiah

Orchestra Hall was filled to its doors for the annual performance of Handel's Messiah by the Apollo Musical Club under the direction of Edgar Nelson. Imbuing his cohorts of fine singers with his own enthusiasm, the distinguished conductor inspired them into voicing the various choruses with an even flow of modulated tone, exquisite shading, precise attacks and a clarity of diction rare in massed singing. Lofty pianissimos and dynamic climaxes brought tempestuous applause from a discriminating audience. With the Chicago Symphony Orchestra supplying competent accompaniment and a quartet of fine singers, the 1939 Messiah presentation eclipsed many given in recent years by this premier choral organization.



GEORGE PERKINS RAYMOND, lyric tenor, appears this month in Chicago, River Forest and Minneapolis, in a tour which includes Ohio cities and others as far West as Minnesota. Other engagements are being booked by his manager, Annie Friedberg. He recently was soloist with the MacDowell Club at Mountain Lakes, N. J., under the direction of Gena Branscombe. William Tarrasch was accompanist.

Photo by Apeda

Illinois Symphony Orchestra Heard

To the Illinois Symphony Orchestra fell the lot of opening the new year with a concert in their new locale, the Blackstone Theatre, Jan. 1. Conductor Izler Solomon might have been the victim of influenza, as rumored, but he has never directed with greater force, greater vim and *élan* than on this occasion. Under his flexible baton Smetana's Bartered Bride overture sparkled with added buoyancy and the Dvorak New World Symphony fairly breathed the new year joyousness, with its finale taken at a semi-*presto* tempo instead of the marked *allegro*. Herman Clebanoff, the new concertmaster, making his first bow as soloist in the Saint-Saëns Introduction and Rondo Capriccioso, performed with elegance and suavity, and won the full approval of the large audience.

Ballet Russe de Monte Carlo Appears

Annually around Christmas time the Ballet Russe de Monte Carlo fulfills an engagement in the Auditorium Theatre, but due to extensive bookings this year's stay was only of ten days' duration, during which this internationally famous group gave fourteen performances and more than twice as many ballets. The novelties were Ghost Town, Devil's Holiday, Igrouchka, Capriccio Espagnole, Rouge et Noir and Bacchanale, the latter making nothing short of a sensation as choreographed by Leonide Massine. For the first performance of Ghost Town, Composer Richard Rodgers journeyed here and he "went to town" with his ultra-modern music that fits the Marc Platoff choreography into a harmonious whole as cacophonous as it is catchy. Unusually fine dancing was the reason for the large patronage, the Auditorium being sold out on many nights and at several matinees.

Artur Rubinstein at Orchestra Hall

Orchestra Hall had no seats vacant for the lone recital of Artur Rubinstein, whose drawing power was attested when 250 had to content themselves with sitting upon the stage, something we seldom see these days, when gate-crashers have had their innings with friendly local managers. "Stupendous" is the only adjective that comes to mind in reviewing his performance of the Bach-Busoni C major Toccata, the Beethoven E flat major Sonata, Chopin Barcarolle and C sharp Scherzo.

Lake View Musical Society's Composers' Contest

A contest open to all women composers of Chicago and suburbs, for which manuscripts must be in the hands of the chairman not later than Feb. 15, is announced by the Lake View Musical Society. All communications should be addressed to Mrs. Marjorie Elliott, 563 Oakdale Avenue, Glencoe, Ill., chairman of the contest. Rudolph Reuter, Amy Neill, Dr. Shirley Gandell and Dr. Albert Noelte will officiate as judges and the three winning manuscripts will be placed on a specially planned program of the Lake View Musical Society. There will be three classifications: chamber music ensemble compositions including stringed trios and quartets; compositions, for three-part and four-part women's chorus; and solos, including any solo instrument with piano accompaniment, vocal solo with piano accompaniment, or piano solos.

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here two years ago and now the toast of the city. Appearing time and again at the Civic Opera House either with the opera company or in programs of their own they concluded a busy season by presenting old favorites and a new ballet, The Snow Queen, before an audience that left not a vacant seat in the vast auditorium. The novelty, based on the fairy tales of Hans Christian Andersen, superbly choreographed by Catherine Littlefield and admirably performed by her cohorts of fine dancers, captivated the youngsters and grown-ups.

Swedish Choral Club Gives Messiah

The first Messiah performance of the season was given by the Swedish Choral Club in Orchestra Hall, Dec. 17, before a capacity audience. Conductor Harry T. Carlson, a disciplinarian par excellence, has achieved big things with his two hundred and fifty choristers who now sing the famous Handel oratorio as so many fine vocalists versed in Handelian tradition, correct phrasing and enunciating the English text understandably, producing tonal bigness in climaxes as well as pianissimos of celestial beauty. Among the soloists the two male singers carried off the honors for the two ladies seemed vocally indisposed in their various soli. Joseph Laderoute delivered with telling accent the Every Valley Shall Be Exalted and Mark Love made a distinct impression in each of his solos, employing his sonorous voice to particular fine advantage in Why Do the Nations.

June Evans Makes Debut

A young Negro pianist who answers to the name of June Evans produced a good impression in her debut recital in Auditorium Recital Hall, for she has been well schooled and needs only further coaching before creating a place for herself in her sphere of expression.

Lola Fletcher's Students in Recital

In a recital on Dec. 17, twelve students from Lola Fletcher's voice class demonstrated anew the excellence of this Chicago opera singer's vocal method. French and English songs and German lieder were sung with understanding, fine musicianship and interpretative ability and in the cases of Jean Breyfogle, Clarence Johnson, Ruth Rentlinger, Caroline Haas and Duilio Pucci there was noticeable a marked advancement since last heard which reflects Miss Fletcher's skillful and thorough training. The junior participants, Helen Val, Elda Halfpap, Edith Hirtenstein, Theresa Christian, Phyllis Johnson and Helen Bender, likewise proved worthy disciples of their efficient mentor.

Modernists' December Meeting

At the December meeting of the Modernists the program was devoted to compositions of Poulenc and Villa-Lobos. Cara Verson gave a short talk on Villa-Lobos. Compositions of Castelnuovo-Tedesco were also discussed. Mme. Verson had coached this composer's piano sonata with him and gave the first performance of it in America several years ago in Chicago, then repeated it in Town Hall, New York, a few months later. She also introduced it in a program consisting entirely of first performances in Boston.

Edward Collins' Activities

Edward Collins, pianist-composer, gave a lecture-recital recently of his new opera, Daughter of the South, at the Chicago Woman's Club. Anastasia Schlueter, for several years a student of Mr. Collins, has been engaged as instructor of piano and theory at the Kroeger School of Music, St. Louis, Mo. In December, Miss Schlueter made recital appearances at Sheldon Memorial Hall in St. Louis and at Mt. Mary's College in Milwaukee, Wis.

Heniot Levy Pupil Wins Contest Honor

Beatrice Eppiniele, student of Heniot Levy, received an honorable mention in the recent piano contest conducted by the MacDowell Society in New York in which thirty-five young artists participated.

Mrs. Herman Devries' Pupil Scores

Mary Theresa Gallagher, a fourteen-year-old mezzo-soprano, sang recently for the Alliance Française a program including French chansons, the Styrienne from Ambroise Thomas' Mignon and the Habanera from Carmen, with the aplomb of a grown-up and the ability of a professional. Possessor of an unusually beautiful and voluminous voice, Miss Gallagher impressed by the purity of her French diction, the impeccability of her phrasing as well as by an ingratiating stage presence. A skilled actress, she mimed adroitly and showed a flair for the stage in the operatic excerpts. With Mrs. Herman Devries supplying fine accompaniments for her gifted student, Miss Gallagher scored heavily.

Else Harthan Arendt Sings Messiah

Else Harthan Arendt sang the soprano part in Messiah on Jan. 6 at Avondale Park Auditorium. Mme. Arendt is much in demand as an oratorio soloist and when Bach compositions are produced, in both of which she has made a name for herself.

Cybelle Abt Heard

Cybelle Abt, soprano of the Chicago City Opera, has been kept busy since returning from her tour of the Pacific Coast. She closed the year by appearing on the Night of Stars program at the Chicago Stadium and two days later she gave a recital in Akron, O. On Jan. 7, Mrs. Abt was heard in a program at the Sovereign Hotel and is to fill many dates in the Middle West this month.

Naomi Cullen Cook in Many Appearances

Versatile Naomi Cullen Cook should be reprimanded for singing both the soprano and contralto roles in Handel's Messiah, were it not that her glorious voice is of such wide compass as to enable her to achieve both depths and altitudes. Mrs. Cook, who has been chosen to sing the soprano part in the Apollo Club's presentation of Mendelssohn's Elijah in April at Orchestra Hall, has filled many dates this season. Her most recent engagement was an appearance for the Chicago Artists Association, where she sang a Christmas program with that nobility of tone and vocal richness that have created for her a unique place among dramatic sopranos residing in Chicago. Mrs. Cook is to make her operatic debut soon as Sieglinde in Wagner's Die Walküre.

Esther Goodwin in Messiah

Esther Goodwin, contralto, was reengaged to sing in Messiah at Wheaton College, Wheaton, Illl., on Dec. 17.

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(*Continued on page* 41)

Ish-Ti-Opi Finds Southwest Ideal Land for Concertizing

Indian Baritone, Who Sang for English Royalty, Returns from Mexican Visit with New Treasures

ISH-TI-OPI

Ish-Ti-Opi has returned to New York to fulfill several Eastern concert engagements during the holidays. After the baritone's Town Hall debut late last Spring, and his appearance at the home of President and Mrs. Roosevelt at Hyde Park for English royalty, he established a bit of a precedent by appearing at the Empire Room of Chicago's Palmer House under the direction of Merrill Abbott. Critics who wrote of the production said he was one of the few concert artists to be successful on a so-called "night club" floor. He was held over an extra month.

From Chicago, Ish-Ti-Opi drove to Mexico for five weeks, where he did research pertaining to the early Mayan and Aztec Indians, bringing back authentic silver jewelry and feather robes for his presentation of that locale. While there he was contacted by the National Theatre interests for some later appearances at the Belles Artas National Theatre.

During November, the artist toured the Southwest in concert under the arrangement of Robert L. Hollinshead, and covered over 7,000 miles.

"Pioneering" in Mesa Country

"That is my favorite country." Ish-Ti-Opi said. "The broad Texas plains stretching for hundreds of miles, dotted with roving cattle, the rugged Arizona mountains sending sharp sentinel-like peaks into the white clouds and the rolling mesas of New Mexico with their tiny, isolated, grass-hutted Indian villages, never cease to intrigue and stimulate me. It is the perfect setting for Indian music. "The young and bustling oil towns of Texas and New Mexico," he continued, "present a distinct departure from the beaten path. Concerts in these towns of 10 to 18 thousand are attended like an oasis in a desert. Many musicians and music lovers reside there for reasons of business interests and health. They liked my French and Italian as well as the more colorful Indian offerings. It gives one the refreshed feeling of a pioneer."

Ish-Ti-Opi will make a tour to Florida in February under Josephine Vila's management.

N. K.

Eleanor Berger in Lancaster

LANCASTER, PA.—Eleanor Berger, mezzo-soprano, gave a program here on Dec. 6 for the Iris Club. With Louise Haydon at the piano, Miss Berger presented items of Marcello and Scarlatti, Lieder of Brahms, a French group of Debussy, Faure and Ravel and a miscellaneous section by Edward Horsman, H. Clough-Leighter, Camille W. Zeckwer, Jenny Prince Black and Gena Branscombe.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Atiyeh, Wadeeha
Bagger, Henriette
Beaume, Jeanne Roel
Beltz, Donald
Bobwin, Charles
Bolz, Oscar
Brewer, Ted
Brown, Thomas A.
Clover, Edythe May
Coen, Lina
Compton, George
Couyas, Raoul A.
Currie, Jean
Daniel, Buddy
De Zubeldia, Mme.
Desfosses, Beatrice
Di Napoli, Guido
Erhardt, Dr. Otto
Fay, Donald M.
Fink, John
Fonteyn, Christine
Gardner, Leila Troland
Giglio, Alessandra
Green, Marion
Grimard, E.
Haggard, Pauline
Lakes, Helen
LaScase, de Jean
Le Rae, Virginia
Lewis, Nana
Luckey, Ann
McArden, Joy
Marion, Paolo
Marbini, Armand
Mola, Corradina
Muller, Edmund
Nouneberg, Louta
Ostberg, C. G.
Perella, Harry
Razlog, Anton
Sakoutas, Vitaly
Scott, Dr. Glendale
Shavitch, Vladimir
Shull, Mark
Sorelle, Eloise
Surani, Anna
Sutton, Ezilda
Tauritz, Frank
Tell, Sylvia
Tello, Afelia
Turner, Ann
Vantine, Emmaletta
Viola, Renzo
Williams, Stacey
Wollner, Mark
Zakharoff, Borris
Zoellner, Wotan

Briselli Forming Alumni Group of Erstwhile Prodigies

Many eminent artists who made their concert debuts as prodigies have been invited by Iso Briselli, twenty-seven-year-old Russian-American violinist, to form an Alumni Association of Musical Prodigies to aid children under sixteen who are considering professional careers.

"Our group will be made up entirely of people who have actually encountered and successfully weathered the problems that confront these children and their parents, so that whatever advice and help we give will be first hand," said Mr. Briselli. "Then, too, the group will serve the purpose of a regular survey and check-up on the progress and development of musical prodigies through our 'alumni reunions,' at which those of us who have continued on in the concert field may compare notes each year as we progress further away from child prodigy days and make deductions of value to those who are following in our footsteps."

Bassermann at Mannes School

Hans Bassermann, violinist, with Walter Robert at the piano, recently gave a recital at the David Mannes Music School, New York. The program included the D major sonata of Handel, Ernest Schelling's concerto, and works of Max Reger, Strauss, Saint-Saëns and Suk.

New Code Governs Artists and Managers

(*Continued from page 5*)

Another provision is that "normal booking expenses," including the costs for stamps, telephone and telegraph messages, and stenographers' services, involved in arranging the engagement, "shall be borne by the management."

The agreement dictates how the manager must serve his artist clients, and affects even the routine of the management offices, heretofore conducted by each according to his own system.

It is specified that a management "may not assign its contracts with artists to any other management without the consent of the artist."

Further, each management "must submit a detailed, written list of all inquiries regarding the artist's services and a general report of all activities of the management in the artist's behalf."

The last provision was framed to make sure that the managements were exerting their best efforts in the artist's behalf, especially in connection with definite outside inquiries as to the services of the artists. It makes it possible for the artist himself to be the judge of those services.

Reciprocal Relationship

Mr. Charles, in discussing the new contract, said that "all it attempts to do is to define, in a general way, the duties of the managements to the artists who employ them. Up to now these have been more or less nebulous. The fact that two of the most responsible management corporations of the country, Columbia and NBC, have signed the contract is the best evidence that it is desirable also for these executives to have conditions standardized. On the other hand, AGMA will aid the managers in disciplining temperamental artists and making them feel more responsible in their business transactions."

Organization of the solo concert field by the AGMA follows extensive work in the operatic domain, which has resulted in standard conditions of employment for artists, chorus and ballet. Though observed by the chief operatic organizations, these conditions particularly affect the touring opera companies and the smaller organizations around New York. In the words of Mr. Charles, "The contracts now signed with opera companies follow very closely the Equity contracts for the theatre.

Bans "Fly-by-Night"

"Responsible operatic managers are glad to have such agreements, because they realize the harm that is done in this field by irresponsible managers. It is now necessary for an impresario to prove his responsibility for payment of his expenses before AGMA members are allowed to take part in any performances. If these are given near or in New York, a checker is sent to the theatre to make sure that the persons taking part are paid before the curtain rises. Thus the 'fly-by-night' impresario, through our efforts, has practically disappeared and artists are no longer faced with the possibility of being stranded on their tours."

Mr. Charles announced that Embree Concert Service had already signed the new agreement.

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Heard in the Studios

Helen Chase

Margaret Speaks, soprano of the Firestone Radio Hour, now on tour, is fulfilling engagements in Texas, Wisconsin and Florida. She returns to her radio program the last week this month.

Leo Bernache, tenor, continues on the Chesterfield Hour, four days weekly.

Madeline Lindow, soprano, was soloist on the American Legion program in Roselle, N. J., last month. On Jan. 7 she was featured soloist at the sacred concert in the First Baptist Church, Roselle, and early next month will be heard on a contemporary program sponsored by the MacDowell Club of that city.

Anne Lee Bynum, coloratura soprano, is singing in Goldsboro, N. C.

Harold Ross, baritone, and James Landi, tenor, have accepted posts at Christ Church, New York.

Elizabeth Newburger, lyric soprano, appeared on the Tune-up Time program over WABC and also has been heard on Sunday nights in the Gay Nineties programs over that station.

Grace Preston Naylor, dramatic soprano, is singing over WINS with orchestra. She recently gave a costume recital for the Hollis, L. I., Women's Club singing a scene from Pinafore and several classic songs accompanied by Mrs. Heed, assistant to Helen Chase, teacher of all of these artist-pupils.

Edith Griffing

James Burrell, tenor, successor to Jackie Heller in Yokel Boy, sang on the Salvation Army program over WOR and a national hook-up. He has made several guest appearances with Nat Brusiloff and recently was heard for the Newark Welfare Federation.

Garden Gaines, baritone, gave recent recitals at Texas Technical College, Lubbock, and Christian College, Abilene.

Gladys Conrad, soprano, won the award in the contest of the New York Civic Orchestral Society. The judges were John Barbirolli, Leon Barzin and Mrs. David Sarnoff.

Gloria Jean, starring in Under Pup, is preparing to go to Hollywood.

Virginia Gilmartin is being heard on the Alka Seltzer program.

Keith Davis was soloist with the Hall of Fame Singers at the home of Mrs. Reginald de Koven and appeared under the auspices of the American Composers Society at the MacDowell Club, New York. He is singing with the Leaders Quartet over WHN.

All are from the studio of Edith Griffing.

La Forge-Berúmen Studios

Clifford Kelley, bass-baritone, pupil of Frank La Forge, was heard in Handel's Messiah at Whitinsville, Mass., Dec. 18. Mabel Miller Downs, soprano, and Stuart Gracey, baritone, were soloists in the Handel oratorio at Stamford, Conn., Dec. 21.

Among his selections for the Finnish benefit concert at Carnegie Hall Dec. 27, Lawrence Tibbett sang Frank La Forge's song Hills.

Miss Downs and Irene Antal, also a soprano, were heard in solos from Saint-Saëns' Christmas Oratorio with the Bridgeport Symphony Orchestra on Dec. 27.

Elizabeth Andres, contralto, appeared in joint recital at the Schubert Club in Stamford on Dec. 13, with Cecil Gordon at the piano.

Mr. La Forge presented a group of his artist pupils in a recital of sacred music at the Round Hill Community Church, Greenwich, Conn., Dec. 31. Miss Downs, Miss Andres and Jess Walters, baritone, sang, and Mr. La Forge contributed the accompaniments as well as several organ solos.

Elizabeth Simpson

Elwin Colberg, pianist, appeared for the Musical Artists of America at the Women's City Club, Berkeley, Calif., and also gave a recital at Bakersfield, Calif., recently. Doris Osborne, pianist, was soloist at the Christmas concert of the Etude Club, Berkeley, and also appeared at the Women's City Club, Oakland, and the San Francisco Musical Club. She gives her own recital in the spring.

Stella Howell Samson has been engaged as soloist for the annual professional concert of the Etude Club in March. Last month she appeared for the Senza Ritmo Club, Oakland.

Jean Gray Hargrove was soloist for the Berkeley Piano Club and also the Etude Club. Mary Robin Davidson was soloist at the Christmas concert of the first group.

Evelyn Romberg Olssen was soloist with the Scandinavian Choral Society, San Francisco.

All of the foregoing artists are members of Elizabeth Simpson's coaching class.

Bayer-Lee

The Johanna Bayer-Lee voice studio, beside several new artist-pupils, finds former students, now established artists, are faithful exponents of her Garcia-Stockhausen Method. Florence Hendrickson, contralto, was soloist at the fifth annual Christmas concert of the Hudson County Civic Chorus, Jersey City, N. J., on Dec. 12, and also gave a Christmas program for the Bayonne, N. J., Junior High School. On Dec. 24 she sang at a Bayonne wedding in Trinity P. E. Church. Among recent visitors to the studio of Mme. Bayer-Lee was Clara Audsley-Brissette, who studied with her in Sherburne, Oneonta and Utica, N. Y., and is now head of the Brissette Music Studio, Binghamton, N. Y. Bessie Wagner, contralto, is active in Utica. Mabel Chase Findlay, contralto, also studied with her in Sherburne and Utica, and still coaches with her.

Malone Monthly Musicale

The second Malone Monthly Musicale of the season tomorrow night (Jan. 16), in the Hotel St. George, Brooklyn, N. Y., will present Lucille Wellander, contralto, of that city and George Sperling, tenor, of Yonkers. Suzanne Savoy, harpist, will support the artists and Robert Malone will be at the piano.

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I SEE THAT

The December meeting of the National Opera Club, Baroness von Klenner, president, at the Waldorf-Astoria hotel, New York, featured the Athena Club Choral of Freeport, L. I., Kate F. Chase, conductor; the Choristers of the Church of the Blessed Sacrament, Warren A. Foley, conductor, Dr. Henry Steigner, who talked on Christmas Customs.

* * *

Mrs. H. H. A. Beach announces publication of a new anthem, I Will Give Thanks (Schmidt), for soprano solo, chorus and organ.

* * *

Alexander Kelberine, pianist, gives his Town Hall, New York, recital on Jan. 27. His program includes the first New York performance of From Dawn to Dusk, a child's suite, by Jeanne Behrend (Mrs. Kelberine), which won the first Joseph H. Bearns Award in 1936. During the summer it was arranged by the composer for orchestra.

* * *

Giselle W. Fröhlich, formerly of the Prague Conservatory, has resumed piano instruction at her studio, Jackson Heights, L. I.

* * *

Egon Lustgarten, pianist and teacher, gave a musicale at his New York studio playing solos and accompanying Mathilde Jaekle, soprano, and Sigurd Rascher, saxophonist.

* * *

Carroll Ramsey has been engaged as organist at Flatbush Congregational Church, Brooklyn.

* * *

Arthur deFilippi, tenor, now a member of the staff of the University of Miami, Fla., gave recitals in Miami and Lexington, Ky., and will soon be heard in St. Petersburg and Jacksonville.

* * *

Hazel Griggs, pianist, has awarded the Adah Calcote Scholarship for a year's study with her in piano technic, interpretation and teaching methods, to Marcelle Rousseau of Springfield, Mass. Miss Rousseau has been instructed by Yvonne Beauregard, of Springfield.

* * *

Vladimir Elin, Russian bass-baritone who has sung in Russia, Australia, Java, China and Siam, has located in New York as voice developer.

* * *

The New York College of Music announces formation of a Gilbert and Sullivan light opera group, to present H. M. S. Pinafore on Feb. 9.

* * *

Alvin Kranich's symphonic poem, The Raven, had its first performance in America on Dec. 4 over Station WNYC, the composer conducting.

* * *

Stephen Kovacs performed Book I of The Well-tempered Clavichord at the New York College of Music, Carl Hein, director, on Dec. 7. He previously played it over radio in New York.

* * *

Flora Mora, pianist and teacher, has been appointed chief of the Music Culture Section, Cuban Government, with special emphasis on music programs in high schools. She will soon issue a book on music with English text.

* * *

Bernice Allairé sang The Doll at the Dec. 8 performance of Tales of Hoffmann at the Juilliard School, New York, a role studied with Baroness von Klenner.

* * *

Richard Crooks, Metropolitan Opera tenor, will be soloist on Feb. 2 and 3 with the Indianapolis Symphony Orchestra.

In her tour of the Northwest, Elizabeth Wysor, contralto, will be heard in Valley City, N. D., on Feb. 23.

* * *

John Carter, tenor, who has rejoined the Metropolitan, has added a March 7 engagement in Mount Carmel, Pa., to his list.

* * *

Mildred Dilling, harpist, appears in San Luis Obispo, Calif., on Jan. 25 in her tour of the Pacific Coast.

* * *

Arthur Harold Land, baritone, gave a recital for the Greenwich Village Historical Society, New York, Dec. 12. On Dec. 10 he was heard in a recital at St. Thomas' Church, Mamaroneck.

* * *

Mildred Dilling, harpist, and Stephan Hero, violinist, make one of their joint appearances on March 6 in Danbury, Conn., the day before their recital in Plymouth, Mass.

* * *

Among her March engagements in Southern states Dorothy Crawford will present her original character sketches in Clearwater, Fla., on March 18.

* * *

Joseph Szigeti has returned to the United States for his annual tour, which opened in Boston when he appeared as soloist with the Boston Symphony Orchestra on Jan. 5 and 6.

* * *

May Crawford, coloratura soprano, makes her debut on Jan. 24 in Carnegie Chamber Music Hall with Maurice La Farge at the piano.

* * *

Mischa Goodman, teacher of the violin, brought forward a dozen pupils of various ages at his annual recital at Washington Irving High School, New York, on Jan. 7.

* * *

Victor deVeritch, violinist, was prominent in the Emigré Art Center concert on Dec. 18 at the Empire State Building, New York, performing works by Wieniawski, Andrzjowsky, Wladigeroff, Slavensky and Winterfeld.

* * *

Josef Wagner, pianist, was heard in the second of the season's Salons of The Music Society of New York, in the Italian Renaissance Room, performing modern and classic works.

RUDOLPH KATZ and IDA ELKAN
were heard in a piano-violin recital on Dec. 11 at Long Beach, L. I., and featured Saint-Saëns' Rondo Capriccioso.

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American Artists Appreciated Abroad, Says Native Harpist

Gina Ostrowska Tells of "Sabbatical" on Shores of Mediterranean—Motor Accident Extended Sojourn

Contrary to the usual belief, American artists are preferred to the native musician in some European countries.

The author of so startling a statement was Djina Ostrowska, harpist, who recently returned from a year abroad, her first visit there in about three years. With a concert tour booked for her Pro Arpa Quartet, three former students and herself, Mme. Ostrowska found that the war had necessitated cancellation of her plans and has returned home to devote herself to teaching and also to this ensemble.

She spoke enthusiastically about the reception accorded American artists in Italy where she and her husband spent what she calls a "sabbatical."

"Of course, they take care of their native musicians," Mme. Ostrowska said, "but they are interested in all foreign artists and especially Americans. They gave our quartet a hearty reception wherever we went, and one engagement seemed to lead directly to another. Perhaps it was due to the fact that there are not as many harpists abroad as in this country.

"But every city has its little music societies, clubs and groups and they wanted to hear us.

"I expected to return last season, for we had several engagements listed here. But, owing to an accident to my husband, in a mountain slide, it was necessary for me to put a substitute in my place and remain in Italy. This year, however, we four will be together again. It will be a sort of reunion after the days at our home in Forte dei Marmi.

Music by the Mediterranean

"The quartet was organized there, as three of my pupils wanted to come abroad and visit us and also continue their work. The house, originally a large one, built on the shore of the Mediterranean, had been added to so that it assumed the proportions of a chateau. Rare old paintings and furniture and precious books including an extensive musical library were there, an ideal spot to encourage a creative artist; and Guilio, my husband, you know, is a composer. We were always finding new treasures, rare editions of works by Vivaldi, Corelli, Scarlatti and other lesser known composers, out of print operas, duos for violins by Rolla, teacher of Paganini, and other items of interest.

"Near by was the home of Adolfo Betti, of the old Flonzaley Quartet, and not far the estate of Puccini. It was probably this that led me to consider a harp quartet, like the string quartets, and the more I thought about it the more convinced I became that transcriptions could be made for these instruments.

"Having played with the New York Philharmonic, the Cincinnati, Chicago and other orchestras, I concentrated upon using the harps to develop an orchestral tone and, with my three students, we soon found ourselves completely happy.

Triumph Over Catastrophe

"We had, as I said, made arrangements for a tour back here as well, when the accident happened. A slide of marble down the mountain overturned our little bus and sent it on its side in the bed of a stream.

"And so, resigned to circumstances, we decided to become musical missionaries and devote ourselves to the life of the little community until my husband was able to travel again. When we were not engaged in musical activities, we started building and, with marble in abundance, we began with a new fireplace.

"But the war soon interrupted and, on the advice of the American consul, we turned our thoughts to returning home. We had many varied experiences but finally arrived here. And now our thoughts are all of picking up here where we had left off when we started our 'sabbatical.'" H. A. S.

ALFREDO CHIGI,

baritone, sings the role of Figaro in the Barber of Seville, a part he has sung extensively both in this country and South America, with the Columbia Opera Association in Union City, N. J., on Jan. 21. Mr. Chigi later appears there in Il Trovatore, Lucia and Faust.

Passed Away

MAIA BANG HOHN, 60, violinist, author and teacher, died on Jan. 3 in her New York home. Born in Tromsö, Norway, the daughter of Laura Kassen and Anton Christian Bang, a Lutheran minister who later became Lord Bishop and Premier of Norway, she received her musical education at Leipsic Conservatory and later studied with Marteau in Geneva and Auer in Petrograd. She made her debut in 1900 in Christiania and later established the Oslo Music School there. Coming to New York, Mme. Bang served for a time as a teacher at Auer's Academy in this city. She was the author of a violin method, in six volumes, which has become a standard textbook and also wrote many other articles and books, among them a two-volume biography of Paganini, on which she was at work at the time of her death. She had concertized extensively abroad. Surviving, in addition to her husband, Baron Charles E. Hohn, a silk importer, are three sisters in Norway.

HENRY H. DUNCKLEE, 82, organist and choirmaster at West End Collegiate Church, New York City, from 1900 until his retirement in 1936, died in East Orange, N. J., on Dec. 28. Born in Newark, N. J., he studied the piano and when only seventeen became organist of the First Baptist Church in that city. He was a member of the St. Wilfred Club of New York, and of the American Guild of Organists. From 1927 to 1930 he was president of the Union-Essex Chapter of the National Association of Organists and in 1930 was named New Jersey president. Later he served as a member of the national executive committee. In his former choir at West End Church soloists included Anita Rio, Paul Althouse, and the late Florence Hinkle and Arthur Middleton. Surviving Mr. Duncklee are his widow and a daughter.

MRS. MARIE STODDART GAYLER, soprano, who sang professionally a decade ago as Marie Stoddart, died on Dec. 29 in the Metropolitan Opera House studio of her husband, Robert A. Gayler. Mrs. Gayler toured with the Russian Symphony Orchestra; was soloist with the Boston Festival Orchestra, and at Bach Festivals in Bethlehem, Penna. She had appeared also for the Apollo Club of Chicago, Mendelssohn Choir of Toronto, Schubert Choir of London, Ont., the Handel and Haydn Society of Boston, and as soloist in churches in Brooklyn and Manhattan. Her husband survives.

MRS. ANNE LAMOUNT FLAGLER, wife of Harry Harkness Flagler, former president of the New York Symphony Society and later of the Philharmonic-Symphony Society died on Dec. 28 at Millbrook, N. Y. Mrs. Flagler, active in charitable and philanthropic work, was a member of the Philharmonic-Symphony Society, the Daughters of the Cincinnati and the Brick Presbyterian Church, N. Y. Three daughters also survive.

White Plains Groups In Initial Programs

John Charles Thomas Sings in County Center Series

WHITE PLAINS, N. Y.—The Music Teachers' Council of New Rochelle gave a faculty recital before a large audience at the home of Mrs. Clarence A. Reads.

Mrs. Julian Olney presented John Charles Thomas as the second event of the tenth series at the County Center. A diversified program was given in his inimitable style, extended by a number of encores, the composer of one—Clara Edwards—being in the audience. Carroll Hollister was an excellent accompanist and added a solo group.

An interesting program was given at the second annual concert by the St. Francis Church Choir and the Mount Kisco Symphony String Quartet, under the direction of J. Harry Donlevy, at the St. Francis Auditorium. The quartet consists of Thomas Bertha, first violinist; Arthur Gansfried, second violinist; William Lang, viola; and Arthur Wildie, cello. Ross Marcou, baritone, was the soloist.

Its first concert of the season was given by the Westchester Symphony Orchestra of White Plains, Louis Green, conductor, at the Eastview High School Auditorium. A program including Sibelius' Finlandia and Tchaikovsky's Pathetique Symphony won hearty applause for its admirable performance. William Mercer, baritone, was also well received as soloist.

The Contemporary Club presented the Don Cossack Chorus in a concert at the White Plains High School Auditorium. Under the magnetic direction of Serge Jaroff, the group thrilled a large audience with its colorful and intense singing of a well selected list of Russian songs. E. H.

Debuts to Be Awarded

Naumburg Foundation Lists 1940 Contest Requirements

The sixteenth annual series of auditions for pianists, violinists, cellists and vocalists has been announced by the Walter W. Naumburg Musical Foundation. Candidates must be not over thirty years of age and recommended by a teacher, music school or musician of acknowledged standing. Winners will receive New York debut recitals during the 1940-41 season.

The preliminary auditions will be held in March. The advisory committee cooperating in these includes Ernest Hutcheson, chairman, Francis Rogers, Willem Willeke and Harold Vincent Milligan.

Final auditions take place on April 1 and 2. Judges include Walter Spalding, Harvard; Wallace Goodrich, New England Conservatory of Music; Bruce Simonds, Yale; Adolfo Betti, and Povla Frijsh.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 9 East Fifty-ninth Street, New York City. All applications must be filed not later than Feb. 28. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

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